EURIPIDES

MEDEA.

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Introduction & Text - Notes & Appendices

C. B. HEBERDEN.

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EURIPIDES

MEDEA

WITH INTRODUCTION AND NOTES

BY

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PART I

Introduction and Text

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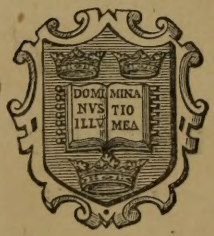

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AMEN CORNER, E.C.

PREFACE.

In preparing the notes for this edition, I have read through the commentaries of Porson, Elmsley (with Hermann's review of Elmsley's book), Dindorf (1839), Paley (2nd edition, 1872), Weil (2nd edition, 1879), and Wecklein (2nd edition, 1880). Little will be found in the notes which has not been in some way suggested by one or more of these commentaries, or by the Scholia.

For all matters connected with the readings of the MSS., and for information about the conjectural emendations of scholars other than those already mentioned, I have depended almost entirely upon the critical edition of Prinz, but have occasionally referred also to the editions of Kirchhoff and Nauck. In Appendix I. a list is given of all the important variations between the text of this edition and the readings of the MSS.

A † indicates that the text is corrupt, a * that the reading is due to conjecture. Lines which are probably interpolations are enclosed in brackets.

A short appendix has been added on the choral metres. The most trustworthy books on this subject are Rossbach and Westphal's *Metrik der Griechen* (a new edition of which, under the title *Theorie der Musischen Künste der Hellenen*, is in course of publication), and Christ's *Metrik der Griechen und Römer* (2nd edition, 1879). There is also an excellent summary by Hugo Gleditsch in Iwan Müller's *Handbuch der Klassischen Altertums-Wissenschaft*, vol. ii. (1885).

I am under great obligations to the Rev. Albert Watson, Principal of Brasenose College, and to Mr. Evelyn Abbott, Fellow of Balliol College, who have kindly looked through the proof-sheets of the notes, and have made several valuable criticisms and suggestions.

C. B. H.

June, 1886.

INTRODUCTION.

THE legend of Medea forms part of the story of the Argonauts, which, although one of the most famous of the Greek myths, is not treated otherwise than incidentally in any extant Greek poem earlier than the Argonautica of Apollonius Rhodius (second century B. C.) In Homer the story of the wanderings of Odysseus has some elements which recall the Argonautic myth, and though Medea is not mentioned in Homer (unless Agamede Il. 11. 740 is identified with her) there are a few direct references to the tale of Jason. Thus the Argo is spoken of as a subject of universal interest (Ἀργὼ πᾶσι μέλουσα) in Od. 12. 70, where it is said that she is the only ship that ever passed the Πλαγκταὶ πέτραι in safety, as she did on her return from the realm of Aietes. Aietes is mentioned as the son of ἠέλιος in Od. 10. 137. Hesiod, Theog. 958 ff., mentions Medea as the daughter of Aietes. In Hesiod, Theog. 992 ff., it is said that Jason son of Aison, having at the bidding of Pelias accomplished grievous tasks (στονόεντας ἀέθλους), carried off Medea from Aietes and made her his wife. The chief reference to the story of Jason in any extant poem previous to Euripides is in Pindar, Pyth. 4, where his adventures form the subject of a long episode. The following are the outlines of the story, gathered from these and later sources, so far as is necessary for understanding the plot of the Medea and the incidents referred to in the play.

Jason is sent by his uncle Pelias, king of Iolcus, to bring back from Colchis the golden fleece of the ram which had carried off Phrixus and Helle. With a view to this expedition Jason summons together all the greatest chieftains in Greece, and has the ship Argo built of pine wood felled in the forest of the neighbouring mountain of Pelion. On their way to Colchis the Argonauts meet with many adventures; in particular they have to sail through the dangerous passage of the 'Clashing Rocks' (Συμπληγάδες, see note on l. 2). On their arrival at the court of

Aietes king of Colchis, the son of the Sun-god, Jason has to perform certain tasks before he can carry off the golden fleece. He has to yoke fire-breathing bulls and plough with them, to sow a field with dragon's teeth and overcome the warriors who spring from that seed, and lastly to slay the dragon that guarded the fleece (see ll. 478 ff.). All these tasks he accomplishes successfully by the aid of the king's daughter, Medea, who has fallen in love with him and gives him her assistance on condition that he will take her away to Greece and make her his wife. Jason now carries off the golden fleece and escapes with Medea. Before she leaves (according to the story adopted by Euripides), or on their journey according to the commoner form of the story (see note on l. 1334), Medea kills her brother Apsyrtus in order to cause delay to their pursuers. The Argonauts now return to Greece, crossing the Hellespont (l. 212). Jason and Medea at first settle in Iolcus. Here Medea kills Pelias by a stratagem. She represents to his daughters that she can make him young again by her magic arts. Under this pretext she induces them to cut his body in pieces and boil his limbs in a cauldron. In consequence of this she and Jason are compelled to leave Iolcus. They then settle at Corinth, and all goes well for a time. But at length Jason determines to marry the daughter of Kreon the king of Corinth (called Glauke in the *ὑποθέσεις* prefixed to the play), and thereby fires the resentment of Medea. It is at this point that the action of the play begins.

Analysis of the Play.

The scene is laid in front of the house of Medea at Corinth.

πρόλογος. 1–130.

The nurse comes out and soliloquises on the situation. She wishes that the Argo had never made its way to Colchis; in that case none of the subsequent misfortunes would have occurred. As it is, Jason has abandoned her mistress for the daughter of Kreon the king of Corinth. She fears what Medea may do in her savage mood.

At the close of her speech she catches sight of Medea's two children approaching under the charge of their attendant. The latter explains that things are even worse than the nurse had supposed. Kreon, it is said, has determined to banish Medea and her children. At l. 95 the attendant goes indoors with the children.

96 ff. Medea is heard lamenting behind the scenes; the nurse's fears increase.

πάροδος of the Chorus. 131–213.

The Chorus consisting of Corinthian women enter the orchestra. The cries of Medea have reached their ears (she is still heard wailing behind the scenes), and they come to enquire about her. They send the nurse in to ask Medea to come forth.

First *ἐπεισόδιον*. 214–409.

214 ff. Medea appears in obedience to the request of the Chorus. She laments the miseries of women in general and of herself in particular, an alien in a strange land. She bespeaks the friendly silence of the Chorus, in case she can devise any means of revenge.

271 ff. Kreon comes out and announces to Medea the sentence of banishment. She artfully succeeds, in spite of Kreon's misgivings, in obtaining respite for a single day. At l. 356 exit Kreon. Medea sneers at his simplicity: this one day's respite will enable her to take her revenge. She will slay her enemies somehow. The only difficulty is that she has no city of refuge to which to escape when the deed is done.

First *στάσιμον*. 410–445.

The Chorus sing an ode inspired by the faithlessness of Jason. The natural order of things is reversed: henceforth men will be had in dishonour, women in honour. All respect for oaths is gone. Medea is being banished, and she has no home to fly to.

Second *ἐπεισόδιον*. 446-626.

In this scene between Jason and Medea, Medea dwells on the services she has rendered him, and the ungrateful return which he has made for them. Jason retorts that *he* was the

benefactor in taking her from a barbarous land to Greece, and argues that in allying himself with Kreon by marrying his daughter he has acted for the best both for Medea and for her children. In so doing he has provided for their safety by making friends with those in power. Medea indignantly spurns the plea; it is an evil passion which has driven him to make this marriage.

Second *στάσιμον*. 627–662.

The Chorus descant on the mischief wrought by inordinate passion, and declare that to leave fatherland as Medea did is the worst of evils: she has now none to pity her.

Third *ἐπεισόδιον*. 663–823.

Aegeus, king of Athens, is introduced, in order to provide Medea with a place of refuge, the lack of which she had before recognised as the sole obstacle to her revenge. The episode is unnatural: the appearance of Aegeus is purely accidental and is in no way connected with the general subject of the play. It is therefore an instance of the *ἄλογον* or 'irrational' incident, which Aristotle censures in the Poetics, and it may be to this scene that he is referring when he says, Poet. c. 25 *ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία . . . ὅταν μὴ ἀνάγκης οὔσης μηθὲν χρήσηται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεῖ*, though it is possible that he is speaking of a play entitled *Αἰγεύς* which Euripides is known to have written.

Aegeus has been enquiring of the oracle of Apollo and he comes to Corinth on his way to Pittheus, the king of Troezen, whom he means to consult as to the interpretation of the answer which he has received. Medea explains her plight to him, and seizes the opportunity of begging for a refuge at Athens, which Aegeus grants. Medea is now triumphant; she has all that she wants, and reveals to the Chorus her plan for killing Jason's bride. She will send her as a wedding gift a poisoned robe and head-dress, which will prove fatal to the wearer. And then she will slay her children so as to cut Jason to the heart. The Chorus make but a feeble protest. Medea sends for Jason.

Third *στάσιμον*. 824–865.

The foregoing scene gives occasion to the Chorus to sing an Ode in praise of Athens, which will surely never give harbour to a murderess like Medea.

Fourth *ἐπεισόδιον*. 866–975.

Jason comes forth at Medea's summons. She pretends that she has changed her mind; she has learnt the error of her ways. Jason was right: she is reconciled. Jason commends her: he hopes that now their children may grow up happy. This reference to the children brings tears to Medea's eyes: she knows that Jason's hope is not to be realised. She then tells Jason that she is going to send a wedding gift to the bride by the hand of their children: perhaps that will induce the bride to obtain favour for them. She says ambiguously that she hopes they may come back with the good tidings that she has accomplished her desire.

Fourth *στάσιμον*. 976–1001.

The Chorus know what is coming: they lament the impending murders of the bride and of the children.

Fifth *ἐπεισόδιον*. 1002–1250.

1002 ff. The attendant coming out with the children reports that the bride has received the gifts; he cannot understand why Medea weeps when she hears this.

1022 ff. The soliloquy of Medea that follows forms the climax of the play. Medea is distracted by conflicting emotions. Her love for her children prompts her to spare their lives: her desire to revenge herself on Jason urges her to kill them. First one feeling, then the other gets the upper hand; at last revenge carries the day. She tries to persuade herself that she kills the children to save them from the insults of their enemies.

1081 ff. The Chorus reflect that the childless state is the best: those who have children are in constant anxiety about them.

1116 ff. This scene is a splendid example of the poet's magnificent power of description. The long narratives of messengers, such as we have in this instance, form a characteristic feature in the plays of Euripides. The messenger describes the working of the fatal gift, the robe and head-dress, which, when

put on, burst into flame and burnt to death first the bride, and then Kreon, who clung to his daughter in her agony and was unable to extricate himself.

1236 ff. Medea now announces that she has determined to slay her children and depart from the land with all speed.

Last *στάσιμον*. 1251–1292.

The Chorus appeal to the Sun-god to stay the hand of Medea. The blood of kin brings terrible pollution and woe on the murderer. Their song is interrupted by the cries of the children from within, who are vainly trying to escape their mother. The Chorus resume. There has been only one mother before now (Ino) who is known to have slain her children.

ἔξοδος. 1293–end.

Jason, having heard of what has happened, comes forth in the hope that he may yet save his children. Medea appears with their lifeless bodies, hovering over the stage in a chariot sent by the Sun-god to bear her away to Athens. Jason upbraids her: she defends her conduct. He shall not even have the satisfaction of burying his children: she will take their bodies to Hera's temple and their memory shall be honoured with sacrifices by the people of Corinth. For Jason she prophesies a miserable old age and death.

The Medea is one of the earliest of the extant dramas of Euripides. It was performed in the year 431 B. C., just after the outbreak of the Peloponnesian War. It formed the first play in a tetralogy consisting of the Medea, the Philoctetes, the Dictys, and a Satyr-play, the *Θερισταί*, or 'the Reapers.' Although it is one of the finest of Greek tragedies, the tetralogy of which it formed a part was unsuccessful, being assigned the lowest place in the competition. The prize was won by Euphorion the son of Aeschylus; the second place was awarded to Sophocles.

According to the writer of the Greek argument from which this information is derived the subject which Euripides has treated in the Medea was never treated either by Aeschylus or Sophocles (*παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία*). The writer of the other argument tells us, that the subject had been previously treated by the poet Neophron, and that the play of Euripides

may be regarded as almost a revised edition of the earlier work. Although it is probable that this is an exaggeration, the fragments of Neophron's play which have been preserved show that there was a considerable similarity between his treatment of the subject and that of Euripides. The longest of these fragments corresponds to the scene in the Medea which begins at l. 1019. It will be seen, on comparing the fragment with this scene, that Neophron had anticipated the fine effect produced by the conflicting emotions which distract Medea, urging her at one time to save, at another to kill, her children. It seems, then, that in one of the finest passages in the play Euripides is following the suggestion of his predecessor. Of the two other fragments one refers to the appearance of Aegeus; the other to the prophesied death of Jason. Neophron, like Euripides, introduced Aegeus in order to supply Medea with a place of refuge, but, unlike him, he did not represent the appearance of Aegeus as purely accidental. According to Neophron, Aegeus comes to Corinth expressly to consult Medea as to the purport of the oracle which had been given to him. As to the second point, in the play of Euripides Medea prophesies that Jason will be killed by a piece of the timber of the Argo falling on his head: in Neophron's play she prophesies that he will commit suicide :—

φθερεῖ τέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
δέρῃ κρεμαστὸν ἀγχόνην ἐπισπάσας.

ΥΠΟΘΕΣΙΣ.

Ἰάσων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν, ὃ παρ' Ἡλίου ἔλαβεν, ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κἀκεῖσε Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

> Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
> γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
> φάρμακα πόλλ' ἕψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρό-

νου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν, καὶ ἡ ἐπεξεργασία, 'μηδ' ἐν νάπαισι,' καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνου γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης, Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται.

MEDEA.

DRAMATIS PERSONAE.

NURSE.	JASON.
ATTENDANT.	AEGEUS.
MEDEA.	MESSENGER.
CHORUS, *of women.*	CHILDREN, *of Medea.*
KREON.	

Produced in the archonship of Pythodorus (Ol. 87. 1), i. e. in the spring of 431 B.C.

Prologue.

(*Scene:* CORINTH. *Before the house of* MEDEA. *Enter the* NURSE, *from the interior.*)

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρας
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα,
αὐτή τε πάντα συμφέρουσ' Ἰάσονι,

ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.
Μήδεια δ' ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ἤσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων,
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώξῃ φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
βαρεῖα γὰρ φρὴν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγῷδα τήνδε, δειμαίνω τέ νιν,
[μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος,

σιγῇ δόμους ἐσβᾶσ', ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ,
κἄπειτα μείζω ξυμφορὰν λάβῃ τινά·]
δεινὴ γάρ· οὗτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.

(*The two Children of* MEDEA *are seen approaching under the charge of their Attendant.*)

ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

Παιδαγωγός.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

Τροφός.

τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἁνθάπτεται.
ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος
ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

Παιδαγωγός.

οὔπω γὰρ ἡ τάλαινα παύεται γόων;

Τροφός.

ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.

Παιδαγωγός.

ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

Τροφός.

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

Παιδαγωγός.

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

Τροφός.

μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γὰρ, εἰ χρὴ, τῶνδε θήσομαι πέρι.

Παιδαγωγός.

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν, ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.

Τροφός.

καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

Παιδαγωγός.

παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

Τροφός.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.

Παιδαγωγός.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

Τροφός.

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατὴρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἁλίσκεται.

Παιδαγωγός.

τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς *εἵνεκ' οὐ στέργει πατήρ;

Τροφός.

ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

(MEDEA *is heard speaking within.*)

Μήδεια.

ἰὼ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν;

Τροφός.

τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω,
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νυν χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;

(*The Children and their Attendant go into the house.*)

Μήδεια.

(*Still behind the scenes.*)

αἰαῖ,
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
ξὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.

Τροφός.

ἰώ μοί μοι. ἰὼ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα, καί πως
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἔμοιγ' οὖν, εἰ μὴ μεγάλως,
ὀχυρῶς *γ' εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας ὅταν ὀργισθῇ
δαίμων οἴκοις ἀπέδωκεν.

Parodus.

(*Enter the Chorus.*)

Χορός.

ἔκλυον φωνὰν, ἔκλυον δὲ βοὰν
τᾶς δυστάνου
Κολχίδος, οὐδέ πω ἤπιος· ἀλλὰ, *γεραιὰ,
λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου *γόον
ἔκλυον·
οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεί μοι φίλον κέκραντα.

Τροφός.

οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
*τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

Μήδεια.

αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

Strophe.

Χορός.

ἄϊες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς,
*ἀχὰν οἵαν ἀ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς *ἀπλάτου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεύς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν *εὐνάταν.

Μήδεια.

† 160 ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
165 οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

Τροφός.

κλύεθ' οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζηνά θ', ὃς ὅρκων
170 θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

Antistrophe.

Χορός.

πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
ἔλθοι, μύθων τ' αὐδαθέντων
175 δέξαιτ' ὀμφὰν,
εἴ πως βαρύθυμον ὀργὰν
5 καὶ λῆμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
180 ἀλλὰ βᾶσά νιν

δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὔδα·
σπεῦσον πρίν τι κακῶσαι τοὺς εἴσω·
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.

Τροφός.

δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσὶν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὕροντο, βίου τερπνὰς ἀκοάς,
στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοάν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

(*The Nurse goes into the house.*)

Epode.

Χορός.

*ἀχὰν ἄϊον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν,
ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.

Epeisodion I.

(*Enter* MEDEA *from the house.*)

Μήδεια.

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκὼς, οὐδὲν ἠδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἤνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.

ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, *γιγνώσκεις καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακοῦ γὰρ *τοῦτ' ἔτ' ἄλγιον κακόν·
κἀν τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξὶν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
*ὅπως μάλιστα χρήσεται ξυνευνέτῃ.
κἂν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ, μὴ βίᾳ φέρων ζυγὸν,
ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
ἀνὴρ δ' ὅταν τοῖς ἔνδον ἄχθηται ξυνὼν,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλον τιν' ἢ πρὸς ἥλικας τραπείς·
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορὶ,
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.

ἀλλ᾽ οὐ γὰρ αὐτὸς πρὸς σὲ κἄμ᾽ ἥκει λόγος·
σοὶ μὲν πόλις θ᾽ ἥδ᾽ ἐστὶ καὶ πατρὸς δόμοι
βίου τ᾽ ὄνησις καὶ φίλων κοινωνία,
ἐγὼ δ᾽ ἔρημος, ἄπολις οὖσ᾽ ὑβρίζομαι
πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ᾽, οὐκ ἀδελφὸν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ᾽ ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἦν μοι πόρος τις μηχανή τ᾽ ἐξευρεθῇ,
πόσιν δίκην τῶνδ᾽ ἀντιτίσασθαι κακῶν
τὸν δόντα τ᾽ αὐτῷ θυγατέρ᾽ *ἥ τ᾽ ἐγήματο,
σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα,
κακὴ δ᾽ ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ᾽ ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

Χορός.

δράσω τάδ᾽· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ᾽ οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ᾽ ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

(KREON *is seen approaching.*)

Κρέων.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου

τοῦδ' εἰμὶ, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

Μήδεια.

αἰαῖ. πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

Κρέων.

δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθέν θ' ὕστερον μέγα στένειν.

Μήδεια.

φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἰργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας

φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,]
τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' οὖν φοβεῖ με μή τι πλημμελὲς πάθῃς.
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν· καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

Κρέων.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι *βουλεύῃς κακὸν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὕτως ἀνὴρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·

ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.

Μήδεια.

μὴ, πρός σε γονάτων τῆς τε νεογάμου κόρης.

Κρέων.

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

Μήδεια.

ἀλλ' ἐξελᾷς με, κοὐδὲν αἰδέσει λιτάς;

Κρέων.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

Μήδεια.

ὦ πατρὶς, ὥς σου κάρτα νῦν μνείαν ἔχω.

Κρέων.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πόλις.

Μήδεια.

φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.

Κρέων.

ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.

Μήδεια.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

Κρέων.

ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

Μήδεια.

πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.

Κρέων.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.

Μήδεια.

μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον.

Κρέων.

ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

Μήδεια.

φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

Κρέων.

τί δ' αὖ βιάζει κοὐκ ἀπαλλάσσει χθονός;

Μήδεια.

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπεραῖναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντὶς, εἰ φευξούμεθα,
κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους.

Κρέων.

ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικὸν,

αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προὐννέπω δέ σοι,
εἰ σ' ἡ 'πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονὸς,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.

(*Exit* KREON.)

Χορός.

δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα προξενίαν,
ἢ δόμον, ἢ χθόνα σωτῆρα κακῶν
ἐξευρήσεις;
ὡς εἰς ἄπορόν σε κλύδωνα θεὸς,
Μήδεια, κακῶν ἐπόρευσε.

Μήδεια.

κακῶς πέπρακται πανταχῆ· τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα μὴ δοκεῖτέ πω.
ἔτ' εἰσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.

ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,
ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος,
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,
ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,

Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

Stasimon I.

Χορός.

Strophe I.

ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρε.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν *στρέψουσι
φᾶμαι.
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.

Antistrophe I.

μοῦσαι δὲ παλαιγενέων *λήξουσ' ἀοιδᾶν
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

Strophe II.

σὺ δ' ἐκ μὲν οἴκων *πατρίων ἔπλευσας
μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονὶ, τᾶς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.

Antistrophe II.

βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοισιν ἐπέστα.

Epeisodion II.

(*Enter* JASON.)

Ἰάσων.

οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν,
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων *εἵνεκ' ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν, καί σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἥκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του. πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

Μήδεια.

ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω

γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακὸν,
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς;
[θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει.]
οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταυτὸν ξυνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύην·
δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσωζε πολυπλόκοις ἄϋπνος ὤν,
κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
ξύν σοι, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προὔδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν

ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμι' ἀνθρώποις τανῦν,
ἐπεὶ ξύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χεὶρ, ἧς σὺ πόλλ' ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρὸς, ἐλπίδων δ' ἡμάρτομεν.
ἄγ', ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγὼ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξὺν τέκνοις μόνη μόνοις,
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ
τεκμήρι' ἀνθρώποισιν ὤπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

Χορός.

δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

Ἰάσων.

δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι, μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφὴν,
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,

εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἄμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγὼς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ἡῦρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἄλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ,
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' ἐς τοσοῦτον ἦκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,

ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὕτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

Χορός.

Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

Μήδεια.

ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἐμ' εὐσχήμων γένῃ
λέγειν τε δεινός. ἓν γὰρ ἐκτενεῖ σ' ἔπος.
χρῆν σ', εἰπερ ἦσθα μὴ κακὸς, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

Ἰάσων.

καλῶς γ' ἂν οὖν μοι τῷδ' ὑπηρέτεις λόγῳ,
εἰ σοι γάμον κατεῖπον, ἤτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.

Μήδεια.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.

Ἰάσων.

εὖ νυν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα
γῆμαί με λέκτρα *βασιλέων, ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

Μήδεια.

μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

Ἰάσων.

οἶσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτὲ,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δόκει.

Μήδεια.

ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφὴ,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

Ἰάσων.

αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ.

Μήδεια.

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

Ἰάσων.

ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

Μήδεια.

καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

Ἰάσων.

ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ,
ξένοις τε πέμπειν ξύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

Μήδεια.

οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

Ἰάσων.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει ταγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

Μήδεια.

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ, χρονίζων δωμάτων ἐξώπιος·
νύμφευ'· ἴσως γὰρ, ξὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

(*Exit* Jason.)

Stasimon II.

Χορός.

Strophe I.

ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἅλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτω.
μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐ-
φείης
ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν.

Antistrophe I.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβίζουσ'
ὀξύφρων κρίνοι λέχη γυναικῶν.

Strophe II.

ὦ πατρὶς, ὦ *δώματα, μὴ
δῆτ' ἄπολις γενοίμαν
τὸν ἀμαχανίας ἔχουσα δυσπέρατον αἰῶν'
*οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην

ἀμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος
ὕπερθεν ἢ
γᾶς πατρίας στέρεσθαι.

Antistrophe II.

εἴδομεν, οὐκ ἐξ ἑτέρων
*μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις *ὤκτισεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὅλοιθ' ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὔποτ' ἔσται.

Epeisodion III.

(*Enter* AEGEUS.)

Αἰγεύς.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

Μήδεια.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

Αἰγεύς.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

Μήδεια.

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;

Αἰγεύς.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

Μήδεια.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;

Αἰγεύς.

ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.

Μήδεια.

δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;

Αἰγεύς.

οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.

Μήδεια.

τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

Αἰγεύς.

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

Μήδεια.

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

Αἰγεύς.

μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.

Μήδεια.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

Αἰγεύς.

ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα,

Μήδεια.

πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;

Αἰγεύς.

πρὶν ἂν πατρῴαν αὖθις ἑστίαν μόλω.

Μήδεια.

σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;

Αἰγεύς.

Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.

Μήδεια.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

Αἰγεύς.

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

Μήδεια.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

Αἰγεύς.

κἄμοιγε πάντων φίλτατος δορυξένων.

Μήδεια.

ἀλλ' εὐτυχοίης, καὶ τύχοις ὅσων ἐρᾷς.

Αἰγεύς.

τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;

Μήδεια.

Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

Αἰγεύς.

τί φῄς; σαφῶς μοι σὰς φράσον δυσθυμίας.

Μήδεια.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

Αἰγεύς.

τί χρῆμα δράσας; φράζε μοι σαφέστερον.

Μήδεια.

γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.

Αἰγεύς.

*μή που τετόλμηκ' ἔργον αἴσχιστον τόδε;

Μήδεια.

σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

Αἰγεύς.

πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

Μήδεια.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.

Αἰγεύς.

ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

Μήδεια.

ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.

Αἰγεύς.

δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

Μήδεια.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

Αἰγεύς.

ξυγγνωστὰ μὲν γὰρ ἦν σε λυπεῖσθαι, γύναι.

Μήδεια.

ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.

Αἰγεύς.

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.

Μήδεια.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

Αἰγεύς.

ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.

Μήδεια.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον ηὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

Αἰγεύς.

πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

Μήδεια.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

Αἰγεύς.

μῶν οὐ πέποιθας ; ἢ τί σοι τὸ δυσχερές ;

Μήδεια.

πέποιθα· Πελίου δ' ἐχθρός ἐστι μοι δόμος
Κρέων τε. τούτοις δ' ὁρκίοισι μὲν ζυγεὶς
ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ,
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος
φίλος γένοι' ἂν κἀπικηρυκεύματα

† οὐκ ἂν πίθοιο· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.

Αἰγεύς.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δρᾶν τάδ', οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

Μήδεια.

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.

Αἰγεύς.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

Μήδεια.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε
μήτ', ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.

Αἰγεύς.

ὄμνυμι Γαῖαν † λαμπρὸν ἡλίου τε φῶς
θεούς τε πάντας ἐμμενεῖν ἃ σου κλύω.

Μήδεια.

ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;

Αἰγεύς.

ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

Μήδεια.

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

Χορός.

ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνὴρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

(*Exit* AEGEUS.)

Μήδεια.

ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα, κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,

[γάμους τυράννων, οὓς προδοὺς ἡμᾶς ἔχει,
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς †λιποῦσα πολεμίας ἐπὶ χθονὸς,
[ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,]
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν,
[νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα,]
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ᾤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἐστὶν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ', ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου

νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

Χορός.

ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα, δρᾶν σ' ἀπεννέπω τάδε.

Μήδεια.

οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

Χορός.

ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;

Μήδεια.

οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.

Χορός.

σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.

Μήδεια.

ἴτω· περισσοὶ πάντες οὐν μέσῳ λόγοι.

(*She speaks to an attendant.*)

ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα·
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.

*λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.

Stasimon III.

Χορός.

Strophe I.

Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι,
καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἄπο, φερβόμενοι
κλεινοτάταν σοφίαν, ἀεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι·

Antistrophe I.

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ *ῥοὰς
τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν·
† χώραν καταπνεῦσαι μετρίας ἀνέμων
† ἡδυπνόους αὔρας· ἀεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους.

Strophe II.

πῶς οὖν ἱερῶν ποταμῶν
ἥ πόλις ἥ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,

τὰν οὐχ ὁσίαν μετ' ἄλλων;
σκέψαι τεκέων πλαγὰν,
σκέψαι φόνον οἷον *αἴρει.
μὴ, πρὸς γονάτων σε πάντες
πάντως ἱκετεύομεν,
τέκνα *φονεύσῃς.

Antistrophe II.

†πόθεν θράσος ἢ φρενὸς ἢ
†χειρὶ τέκνων σέθεν
†καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

Epeisodion IV.

(*Enter* JASON.)

Ἰάσων.

ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὔ *τἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι;

Μήδεια.

Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων

συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμενεαίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων ; οὐκ ἀπαλλαχθήσομαι
θυμοῦ ; τί πάσχω, θεῶν ποριζόντων καλῶς ;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων ;
ταῦτ' ἐννοήσασ' ἠσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβὼν, ἐγὼ δ' ἄφρων,
ᾗ χρὴν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακὸν,
γυναῖκες· οὔκουν χρὴν σ' ὁμοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.

(*She calls to the Children to come out of the house.*)

ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε

πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.

(*Enter the Children with their Attendant.*)

λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.

Χορός.

κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

Ἰάσων.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ὑμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν.
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται

πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἵδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

Μήδεια.

οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

Ἰάσων.

θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.

Μήδεια.

δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.

Ἰάσων.

τί δῆτα, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

Μήδεια.

ἔτικτον αὐτούς· ζῆν δ' ὅτ' *ἐξηύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ἀλλ' ὥνπερ *εἵνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ.

παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

Ἰάσων.

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

Μήδεια.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

Ἰάσων.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὼ,

Μήδεια.

*εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
ξυλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἓν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὀμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

Ἰάσων.

τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνὴ, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

Μήδεια.

μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεὸς,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν *δ' ἐμὴν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

(*Exeunt* Jason *and the Children with their Attendant.*)

Stasimon IV.

Χορός.

Strophe I.

νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας,
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη·

δέξεται νύμφα χρυσέων *ἀναδεσμᾶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα
κόσμον αὐτὰ χεροῖν λαβοῦσα.

Antistrophe I.

πείσει χάρις ἀμβρόσιός τ' αὐγὰ *πέπλον
χρυσότευκτόν *τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται,
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπερφεύξεται . . . . .

Strophe II.

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων,
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις, ἀλόχῳ
τε σᾷ στυγερὸν θάνατον.
δύστανε, μοίρας ὅσον παροίχει.

Antistrophe II.

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων,
ἃ σοι προλιπὼν ἀνόμως
ἄλλᾳ ξυνοικεῖ πόσις ξυνεύνῳ.

Epeisodion V.

(*Enter the Children with their Attendant.*)

Παιδαγωγός.

δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἁσμένη χεροῖν
ἐδέξατ'· εἰρήνη δὲ τἀκεῖθεν τέκνοις.

Μήδεια.

ἔα.

Παιδαγωγός.

τί συγχυθεῖσ' ἕστηκας ἡνίκ' εὐτυχεῖς;
[τί σὴν ἔστρεψας ἔμπαλιν παρηίδα,]
κοὐκ ἁσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

Μήδεια.

αἰαῖ.

Παιδαγωγός.

τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.

Μήδεια.

αἰαῖ μάλ' αὖθις.

Παιδαγωγός.

μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

Μήδεια.

ἤγγειλας οἵ' ἤγγειλας· οὐ σὲ μέμφομαι.

Παιδαγωγός.

τί *δὴ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;

Μήδεια.

πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

Παιδαγωγός.

θάρσει· *κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

Μήδεια.

ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

Παιδαγωγός.

οὗτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

Μήδεια.

δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.

(*The children's Attendant goes into the house.*)

ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας

πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.

μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρὴ,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.]
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδὸν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χεὶρ, φίλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολὴ,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

(*The Children go into the house.*)

Χορός.

πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον, καὶ πρὸς ἀμίλλας

ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
μοῦσα καὶ ἡμῖν, ἢ προσομιλεῖ
σοφίας ἕνεκεν· πάσαισι μὲν οὔ·
*παῦρον δὲ γένος (μίαν ἐν πολλαῖς
εὕροις ἂν ἴσως)
οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ *μὲν ἄτεκνοι δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον·
πρῶτον μὲν ὅπως *θρέψουσι καλῶς,
βιότόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βιότόν θ' ηὗρον,
σῶμά τ' ἐς ἥβην ἦλυθε τέκνων

χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσει
δαίμων οὗτος, φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;

Μήδεια.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἳ προβήσεται.

(*A Messenger is seen approaching.*)

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα *δ' ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

Ἄγγελος.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

Μήδεια.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

Ἄγγελος.

ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

Μήδεια.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.

Ἄγγελος.

τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ἠκισμένην
χαίρεις κλύουσα, κοὐ φοβεῖ τὰ τοιάδε;

Μήδεια.

ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

Ἄγγελος.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' ὤτων δ' εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
*κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προὐκαλύψατ' ὄμματα,

λευκήν τ᾽ ἀπέστρεψ᾽ ἔμπαλιν παρηΐδα,
παίδων μυσαχθεῖσ᾽ εἰσόδους· πόσις δὲ σὸς
ὀργάς τ᾽ ἀφῆρει καὶ χόλον νεάνιδος
λέγων τάδ᾽· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ᾽ οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα, καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ᾽ ἐμὴν χάριν.
ἡ δ᾽ ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ᾽ ἦνεσ᾽ ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις,
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ᾽ ἀναστᾶσ᾽ ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ᾽ ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ᾽ ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων, δόξασά που
ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν,
ἀνωλόλυξε, πρίν γ᾽ ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρὸν, ὀμμάτων τ᾽ ἀπὸ

κόρας στρέφουσαν, αἱμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράς· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
† ἤδη δ' ἀνέλκων κῶλον ἔκπλεθρον δρόμου
ταχὺς βαδιστὴς τερμόνων ἀνθήπτετο·
ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.
πίτνει δ' ἐς οὖδας ξυμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς, συμπεφυρμένον πυρὶ,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,

δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίᾳ
ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
ὤμωξε δ' εὐθὺς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσεν;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, ξυνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας,
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύοισι συμφορά.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιὰν,
οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν·
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·

ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

(*Exit the Messenger.*)

Χορός.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάψειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὡς σου ξυμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἄιδου δόμους
οἴχει γάμων ἕκατι τῶν Ἰάσονος.

Μήδεια.

φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονὸς,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρὴ,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμὴ, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς, μηδ' ἀναμνησθῇς τέκνων
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι γ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

(MEDEA *goes into the house.*)

Stasimon V.

Χορός.

Strophe I.

ἰὼ Γᾶ τε καὶ παμφαὴς
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
ὀλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
† σᾶς γὰρ ἀπὸ χρυσέας γονᾶς
† ἔβλαστεν, θεοῦ δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενὲς, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων *τάλαι-
ναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων.

Antistrophe I.

μάταν μόχθος ἔρρει τέκνων,
*μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν ἐσβολάν.
† δειλαία, τί σοι φρενῶν βαρὺς
† χόλος προσπίτνει, καὶ δυσμενὴς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνω-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

(*The Children are heard speaking behind the scenes.*)

Παῖς α'.

οἰμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

Παῖς β΄.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

Strophe II.

Χορός.

ἀκούεις βοὰν ἀκούεις τέκνων;
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.
* * * * * *
* * * * * *
παρέλθω δόμους; ἀρῆξαι φόνον δοκεῖ μοι τέκ-
νοις.

Παῖδες.

ναὶ, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

Χορός.

τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδαρος, ἅτις
τέκνων *ὃν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

Antistrophe II.

μίαν δὴ κλύω μίαν τῶν πάρος
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.
πίτνει δ' ἁ τάλαιν' ἐς ἅλμαν φόνῳ τέκνων δυσ-
σεβεῖ,
ἀκτῆς ὑπερτείνασα ποντίας πόδα,
δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.

τί *δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν
λέχος πολύπονον,
*ὅσα βροτοῖς ἔρεξας ἤδη κακά.

Exodus.

(*Enter* JASON.)

Ἰάσων.

γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμένη
Μήδεια *τοισίδ', ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἕρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.

Χορός.

ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

Ἰάσων.

τί δ' ἔστιν; ἦ που κἄμ' ἀποκτεῖναι θέλει;

Χορός.

παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

Ἰάσων.

οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

Χορός.

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

Ἰάσων.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ἢ 'ξωθεν δόμων;

Χορός.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

Ἰάσων.

(*He calls to those within.*)

χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.

(MEDEA *appears hovering in the air in a chariot, with the dead bodies of her children.*)

Μήδεια.

τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ', εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

Ἰάσων.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα, κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις

καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο.
τὸν σὸν δ' ἀλάστορ' εἰς ἐμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

Μήδεια.

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντία
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·

σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοὶ,
*οὐδ' ἡ τύραννος *οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
καὶ Σκύλλαν, ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ ὡς χρὴν καρδίας ἀνθηψάμην.

Ἰάσων.

καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.

Μήδεια.

σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.

Ἰάσων.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

Μήδεια.

ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.

Ἰάσων.

οὗτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

Μήδεια.

ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.

Ἰάσων.

λέχους σφέ γ' ἠξίωσας *εἵνεκα κτανεῖν;

Μήδεια.

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

Ἰάσων.

ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

Μήδεια.

οἶδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.

Ἰάσων.

οἶδ' εἰσὶν, οἴμοι, σῷ κάρᾳ μιάστορες.

Μήδεια.

ἴσασιν ὅστις ἦρξε πημονῆς θεοί.

Ἰάσων.

ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.

Μήδεια.

*στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

Ἰάσων.

καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ' ἀπαλλαγαί.

Μήδεια.

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

Ἰάσων.

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

Μήδεια.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερὶ,
φέρουσ' ἐς Ἥρας τέμενος ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ', ὥσπερ εἰκὸς, κατθανεῖ κακὸς κακῶς,

Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν ἰδὼν γάμων.

Ἰάσων.

ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.

Μήδεια.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου ;

Ἰάσων.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

Μήδεια.

στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

Ἰάσων.

στείχω, δισσῶν γ' ἄμορος τέκνων.

Μήδεια.

οὔπω θρηνεῖς· μένε καὶ γῆρας.

Ἰάσων.

ὦ τέκνα φίλτατα.

Μήδεια.

μητρί γε, σοὶ δ' οὔ.

Ἰάσων.

κἄπειτ' *ἔκανες ;

Μήδεια.

σέ γε πημαίνουσ'.

Ἰάσων.

ὤμοι, φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.

Μήδεια.

νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

Ἰάσων.

δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

Μήδεια.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

Ἰάσων.

Ζεύ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ *κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

Χορός.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

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EURIPIDES

MEDEA

WITH INTRODUCTION AND NOTES

BY

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PART II

Notes and Appendices

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NOTES.

ll. 1–130. PROLOGUE.

l. 1. The opening speech gives the scene of the play (l. 10), and puts the audience in possession of the facts that are necessary for understanding what is to follow.

Ἀργοῦς μὴ διαπτάσθαι σκάφος ... μηδὲ πεσεῖν πεύκη : a *ὕστερον πρότερον* : it is the *voyage* of the Argo which naturally occurs to the mind first, the *building* of it is an afterthought.

διαπτάσθαι. *πέτομαι* has two forms of aorist, *ἐπτάμην* and *ἐπτόμην*, both used in poetry : Attic prose uses the latter only. The word is perhaps chosen with reference to the dove which flew through the passage of the Symplegades before the ship (Apollon. Rhod. *Argonaut.* 2. 566).

l. 2. The Συμπληγάδες or Κυάνεαι were two rocks (l. 432) in the Bosporus at the entrance to the Euxine Sea, which were supposed to 'clash together,' and so destroy ships that attempted to pass between them. The ideas connected with the Συμπληγάδες seem to have been partly borrowed from the Homeric Πλαγκταί (*Od.* 12. 61) ; but the danger of the Πλαγκταί, as represented in Homer, consisted not in their clashing together, but in the waves which boiled around them, and the fire which they emitted.

l. 4. The construction is μηδὲ (*πεύκη ὤφελε*) ἐρετμῶσαι χέρας.

l. 5. ἀρίστων. So all the MSS. Wakefield's conjecture *ἀριστέων*, being more distinctively characteristic of the Argonauts than *ἀρίστων*, is plausible, but not absolutely necessary. Apollodorus (*Biblioth.* 1. 9. 16. 7) says that Jason was bidden by the oracle to sail *συναθροίσαντι τοὺς ἀρίστους τῆς Ἑλλάδος*.

l. 6. Πελίᾳ, dativus commodi.

l. 7. πύργους, accusative of the place to which motion is made : in prose a preposition would be used. Other instances, ll. 12, 681, 682, 920, 1143.

l. 10. Note the distinction between the imperfect κατῴκει and the aorist ἔπλευσε (l. 7).

l. 11. μέν answered by δέ (l. 16).

l. 12. An instance of inverse attraction, the antecedent being attracted to the case of the relative, not *vice versa*. φυγῇ is to be taken with the relative clause. The words therefore = *ἀνδάνοι σε*

πολίταις ὧν χθόνα φυγῇ ἀφίκετο. This kind of attraction is, however, very rare unless the antecedent, if not attracted, would be in the nominative or accusative (e.g. Eur. *Alc.* 523).

l. 13. **αὐτή** emphatic, as always in the nominative; 'of her own accord.'

l. 14. The subject **ἥπερ** is attracted to the gender of the predicate *σωτηρία*.

l. 21. **βοᾷ ὅρκους**, strictly = she calls out the word *ὅρκοι*; i.e. makes loud appeal to her husband's oaths. Medea had bound Jason by a mighty oath (ll. 161 and 492) to be faithful to her, and he had given her the 'pledge of his right hand.'

l. 22. **πίστιν**: see note on l. 412.

l. 25. **συντήκουσα χρόνον**, 'wasting' (literally, 'melting') 'away all the time with her tears.' Compare l. 141 *τήκει βιοτήν*. Or *συντήκουσα* as well as *ὑφεῖσα* may be constructed with *σῶμα*, when *χρόνον* will be accusative of duration. The Scholia interpret *συντήκουσα* as = *συντηκομένη*, but there is no other passage in which the present active of *τήκω* has an intransitive sense.

l. 26. **ἠδικημένη**: the participle (not the infinitive) is the regular construction with verbs of knowing and perceiving; compare ll. 215, 216, 350, 495, 880–883.

ll. 28, 29. **ὡς πέτρος ἀκούει**, etc, i.e. she is as *deaf* to her friends as a stone or a wave. Compare Hor. *Od.* 3. 7. 21 '*Scopulis surdior* Icari voces *audit*.' The idea is slightly different l. 1279, where Medea is as *hard-hearted* as *πέτρος ἢ σίδαρος*.

l. 30. **ἢν μή ποτε**, etc. She shows no attention to the admonition of her friends, except in turning away from them.

l. 33. **ἀτιμάσας ἔχει**. For this idiomatic use of *ἔχω* with the participle signifying the permanence of the action compare l. 90 *ἐρημώσας ἔχε*, 'keep them apart.'

l. 35. **οἷον** (*ἐστί*), 'how good a thing it is.'

l. 37. For the construction here and in l. 39 compare ll. 282, 283; the subject of the dependent clause is anticipated in the principal clause, and is the object of the principal verb. **νέον** has better MS. authority than *κακόν*, which is a mere explanation of *νέον*.

l. 38. For the meaning of **βαρεῖα** (not 'heavily burdened,' but 'vehement,' 'dangerous') compare ll. 176, 809, 1265.

ll. 40–43. Probably interpolated; 40 and 41 are taken from 379, 380. In the latter passage the lines are natural and unambiguous. Medea is deliberating how she is to slay Kreon, his daughter, and Jason; the *λέχος* is the marriage-bed of Jason and his bride. But in the present context the words cannot refer to the murder of

Jason and his bride: this is first referred to in 42 ἢ καί, etc. Hence the reference could only be to Medea slaying herself or her children; but in that case λέχος would have no point, and it would be unnatural to understand the words in this passage in a different sense from that which they bear in 379, 380. If 40 and 41 are rejected, 42 and 43 cannot be retained.

τύραννον, feminine; so 877, 957, 1066, 1125, 1356.

μείζω· πρὸς τῷ ἥδη μεμισῆσθαι ὑπὸ Ἰάσονος Sch.

l. 45. καλλίνικον οἴσεται, 'will win a glorious victory.' καλλίνικον is neuter; it is not necessary to regard it as an elliptical expression understanding some substantive such as στέφανον. The conjecture of Muretus, ᾄσεται, is not required.

ll. 47, 48. κακῶν, dependent on ἐννοούμενοι: οὐδέν, adverbial.

l. 49. οἴκων κτῆμα: to be taken closely together, forming one idea: 'house-chattel,' 'house-slave.'

l. 55. κακῶς πίτνοντα. The metaphor is taken from dice. Aesch. *Ag.* 32 (as here, in the mouth of a slave) τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι | τρὶς ἓξ βαλούσης τῆσδέ μοι φρυκτωρίας.

l. 56. ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος: compare l. 371.

ll. 57 58. μ' ... μολούσῃ. The accusative followed by a participle in the dative is defended by Eur. *Iph. Aul.* 491 ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης | εἰσῆλθε, συγγένειαν ἐννοουμένῳ, and Soph. *O. T.* 350–353. The dative followed by the accusative is common: e. g. ll. 659–661, 743, 744, and 814, 815.

l. 60. ζηλῶ σ'. Ironical. The attendant's question betrayed blissful ignorance. μακάριος εἶ τοιαύτην ἔχων διάνοιαν Sch.

l. 61. ὦ μῶρος. Not an address, but an exclamation. In such cases the nominative, not the vocative, is the regular construction. The feminine is usually μῶρα: here the word is used as if it were an adjective of two terminations. So δῆλος 1197, and ῥᾴδιος 1375.

δεσπότας: generalising plural, though the reference is to Medea only.

l. 62. ὡς, exclamatory: 'how!'

l. 64. μετέγνων. This use of the aorist referring to a feeling just excited in the mind of the speaker, where in English a present tense must be used, is common in Greek poetry (chiefly in tragedy). Similar instances are to be found in ll. 78, 707, 791, 905, (the use in l. 223 is different, although there too the aorist corresponds to the English present).

l. 65. πρὸς γενείου. It was the custom to touch the chin and clasp the knees of the person to whom supplication was made: compare ll. 709, 710, and Eur. *Hec.* 344 μή σου προσθίγω γενειάδος.

l. 68. πεσσούς. *τοὺς τόπους τῶν κυβευτῶν* Sch. The place where the game was played. So *ἰχθύες, λάχανα, μύρον*, the places where fish, vegetables, and perfumes were sold.

l. 71. μέλλοι, optative, because in *oratio obliqua*. The speaker whose words are referred to would have said *μέλλει*.

ll. 72, 73. Sc. *οὐκ οἶδα εἰ ὁ μῦθος ὅδε σαφής (ἐστι)*.

l. 75. εἰ καί, 'even though.' See note on l. 393.

l. 76. λείπεται: *ἡττᾶται, ἐλαττοῦται* Sch.: 'come short of.'

l. 77. τοῖσδε δώμασιν, Medea's household; ἐκεῖνος, Jason.

οὐκ ἔστ', sc. *ἔτι*, as the Scholiast observes.

l. 78. ἀπωλόμεσθ'. Compare the use commented on l. 64.

ll. 85–88. I.e. 'Is it only now [from Jason's conduct] that you learn the selfishness of mankind?'

l. 88. All the MSS. have οὕνεκ', not εἵνεκ'. Similarly ll. 450 932, 1367. But it seems that *οὕνεκ'* is properly used not as a preposition, but as a conjunction. Two reasons may be given for οὐ (not *μή*) after εἰ, viz. (1) that *εἰ = ἐπεί*: (2) that *οὐ στέργει* are to be taken closely together = *μισεῖ*.

l. 90. ἐρημώσας ἔχε. See note on l. 33.

l. 91. πέλαζε, here transitive, but intransitive l. 101.

l. 92. ταυρουμένην. The same metaphor occurs l. 188.

l. 94. κατασκῆψαί τινα. Elsewhere *κατασκήπτω* is constructed with a dative or with the preposition *εἰς*; compare l. 1333. The metaphor is taken from the fall of a thunderbolt. The subject of *κατασκῆψαι* may be either Medea or her wrath; the former is more natural.

l. 95. δράσειέ τι, sc. *κακόν*, an euphemism. So l. 289.

ll. 96 ff. Medea is behind the scenes; see ll. 173, 181. She does not come upon the stage until l. 214.

l. 96. δύστανος. In this scene Medea's utterances (not those of the nurse) have the admixture of Dorie forms which marks the lyrical portions of the drama.

μελέα πόνων. For the construction compare l. 358.

l. 97. πῶς ἂν ὀλοίμαν; the same mode of expressing a wish occurs ll. 173, 174.

l. 98. τόδ' ἐκεῖνο. So 'hoc illud est' Ter. *Andr.* 125 'This is what I said;' *ἐκεῖνο* refers to the nurse's last words.

l. 105. ὡς τάχος = ὡς τάχιστα.

ll. 106–108. δῆλον ... θυμῷ. The text is probably corrupt. The expression νέφος οἰμωγῆς is paralleled by Eur. *Herc. Fur.* 1140 *αἰαῖ· στεναγμῶν γάρ με περιβάλλει νέφος.*

ἀνάψει perhaps = 'she (Medea) will kindle,' the metaphor being taken from lightning flashing from a cloud. The general sense of

the passage will then be 'it is plain that her lamentations will end in an outburst of increasing passion;' literally, 'she will light up a cloud of lamentation with increasing passion.' But it seems impossible to extract any satisfactory sense from **ἀρχῆς**. Paley interprets *ἀρχῆς ἐξαιρόμενον νέφος*, 'a cloud arising out of a (small) beginning;' but the important word 'small' can hardly be thus omitted. Conjectures which have been proposed are *ὀργῆς* for *ἀρχῆς*, *ἀνάξει* or *ἀνάξει* for *ἀνάψει*, (*ἐπιπολὺ ἀνάξει τὰ τῆς ὀργῆς* Schol.), and *οἰμωγαῖς* for *οἰμωγῆς*; but none of them is convincing.

l. 116. **σοι**, dativus ethicus. The nurse is soliloquising, not addressing Medea, who is still behind the scenes.

l. 118. The construction is **ὡς ὑπεραλγῶ μή τι πάθητε**.

l. 121. **χαλεπῶς ὀργὰς μεταβάλλουσιν**, 'with difficulty give up' (literally, 'change') 'their angry moods.'

l. 124. **μεγάλως καταγηράσκειν**, if genuine, must mean 'to grow old in great station;' but there seems to be no parallel to such an expression. Weil observes that *εἰ μὴ μεγάλως* implies that the Nurse regards *ὀχυρῶς καταγηράσκειν* in the 'golden mean' as a *pis aller*, which is apparently an inappropriate sentiment in this context. Barthold conjectures *ἐπὶ μὴ μεγάλοις*, a variation of *ἐπ' ἴσοισιν*.

l. 125. The subject of **νικᾷ** is **τοὔνομα, εἰπεῖν** being thrown in to point the contrast to **χρῆσθαι**. The very name of the 'golden mean' has the pre-eminence. There is a slight anacoluthon in **τε** following **πρῶτα μέν**. For the contrast between the name and the reality compare Cicero *Phil.* 2. 44. 113 'et *nomen* pacis dulce est, et *ipsa res* salutaris.'

l. 128. **οὐδένα καιρὸν δύναται**. Perhaps corrupt. Hermann interprets 'nihil tempestivum efficit,' i.e. virtually = *οὐδὲν καίριον δύναται*, as Weil paraphrases it. But such expressions as *οὐδὲν δύναται, μέγα δύναται*, do not justify *οὐδένα καιρὸν δύναται*. Paley translates 'avails at no fit time,' and *καιρόν* is used adverbially in poetry, though the passages in which it occurs are not quite parallel to this case.

l. 130. **ἀπέδωκεν**. The subject is probably *τὰ ὑπερβάλλοντα*, not *δαίμων*. **ἀποδιδόναι** = to give *what is due*.

For the so-called 'gnomic' use of the aorist compare l. 245 *ἔπαυσε*.

ll. 131–213. PARODUS.

ll. 131 ff. The Chorus, consisting of Corinthian women, having heard the lamentations of Medea, come to enquire about her.

l. 133. **ἥπιος**, feminine (sc. *ἐστί*).

l. 135. The explanation of the Schol. is *ἐπὶ τοῦ πυλῶνος οὖσα ἤκουσα φωνῆς ἔσω τοῦ μελάθρου*. In this case *ἀμφιπύλου* is used as a

substantive. But it is more probable that *ἀμφιπύλου* is an epithet of *μελάθρου* ('the two doors meant are the *αὔλειος* and *μέταυλος θύρα*' Paley). The analogy of *ἀμφίθυρος* is in favour of this interpretation. **ἐπί**, 'near.' **ἔσω** with *γόον ἔκλυον*.

l. 136. **συνήδομαι** is generally used of sympathetic joy at good fortune, not, as here, of malicious joy at misfortune (*ἐφήδομαι*). [*οὐ* **συνήδομαι** = 'I grieve at,' so *οὐκ ἐπαινῶ* = 'I blame.' E. A.]

l. 146. **βιοτάν** is the object of *καταλυσαίμαν*, as well as *προλιποῦσα*. Compare Eur. *Suppl.* 1004 *ἐς* **Ἄιδαν καταλύσουσ'** *ἔμμοχθον* **βίοτον**, and Eur. *Frag.* 984 (Dindorf, Poet. Sc., ed. 5) *εἰ δὲ θανεῖν θέμις, ὧδε θανεῖν καλόν, εἰς ἀρετὴν* **καταλυσαμένους βίον**.

l. 148. **ὦ Ζεῦ ... φῶς** is an exclamatory parenthesis, as in Eur. *Orestes* 1497 **ὦ Ζεῦ** *καὶ γᾶ καὶ* **φῶς** *καὶ νύξ*.

ἄιες is addressed either to other members of the Chorus or to the Nurse.

l. 150. **τᾶς ἁπλάτου κοίτας**, i.e. the grave. The Chorus are referring to Medea's words 144 ff.

l. 153. **θανάτου τελευτάν**, the end, i.e. death. So in Homer, *θανάτοιο τέλος*.

l. 158. The metre does not agree with the corresponding line in the antistrophe. There is some corruption either here or there, or in both places. The MSS. have *συνδικάσει*, i.e. from *συνδικάζω*, which gives an inappropriate meaning. Nauck conjectures **Ζεύς σοι σύνδικος ἔσται.**

l. 160. **ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι.** Corrupt. The Nurse, referring to these words (l. 169), says that Medea invokes Themis and Zeus (not Artemis). The original cannot be restored with certainty. Wieseler conjectures *ὦ μεγάλε* **Ζεῦ**, *πότνιά τ' ὦ Θέμι*: Weil, *ὦ μεγάλε* **Ζεῦ** *καὶ Θέμι πότνια*. Munro *Journal of Philology* No. 22, p. 275, suggests (1) either the simple insertion of the words *καὶ Ζεῦ βασιλεῦ* after this line, or (2) the substitution for *καὶ πότνι' Ἄρτεμι* of *καὶ πόσις, ἄρτι με κ.τ.λ.* Zeus being the husband of Themis; see note on l. 209.

l. 163. See note on l. 503.

l. 164. **αὐτοῖς μελάθροις**, 'house and all.' Elmsley points out that this idiomatic use of *αὐτός* with the dative is especially used when the destruction or ruin of a person or thing is referred to, and so, as here, in imprecations.

l. 165. **πρόσθεν.** They are the aggressors.

l. 167. The last of a set of anapaestic lines is generally catalectic (compare l. 172), i. e. has in appearance half a foot less than the full metre would require. Hence it is possible that there is something

lost at the end of the line, or that the words are in some way corrupt. For κτείνασα κάσιν see the Introduction.

l. 169. εὐκταίαν: 'invoked in making vows,' and so 'guardian of vows.'

l. 171. ἔν τινι μικρῷ. λείπει τὸ κακῷ Schol. A small mischief will not be enough to satisfy her rage.

l. 173. πῶς ἄν; compare l. 97.

l. 178. τό γ' ἐμὸν πρόθυμον. Wecklein quotes Eur. *Iph. Aul.* 1270 τὸ κείνου βουλόμενον. γε emphasizes; 'never may my *zeal* be wanting, however much I may lack *power* to help my friends.'

l. 182. φίλα καὶ τάδ' αὔδα. Hermann interprets 'say that we also are friendly,' but there seems to be no point in *καί* = 'also.' ['Also' = as well as you (the Nurse). The Chorus, being Corinthians, might be hostile to Medea. E. A.] On the other hand, if *καί* = 'and,' the position of the word is unusual. For τάδε = ἡμεῖς Wecklein quotes Aesch. *Pers.* 1.

l. 183. σπεῦσον . . . εἴσω. See note on l. 158.

l. 184. εἰ after words of fearing is used to introduce clauses expressive both of that which it is feared will *not* be, as here, and of that which it is feared *will* be.

l. 186. μόχθου χάριν τήνδ' ἐπιδώσω. Strictly = 'I will freely (ἐπί) bestow this boon of trouble,' i. e. I will willingly take this trouble for you.

l. 187. δέργμα, a cognate accusative with ἀποταυροῦται, which is virtually equivalent to 'she *glares* like a bull.' But ταυροῦμαι comes to be used generally of a savage look, hence coupled here with δέργμα λεαίνης. Compare l. 92. For the cognate accusative compare Aesch. *Pers.* 81 κνανοῦν δ' ὄμμασι λεύσσων φονίου δέργμα δράκοντος.

l. 192. οἵτινες = 'quippe qui.' Similarly in ll. 589, 1234, 1280, 1325.

l. 194. βίου τερπνὰς ἀκοάς, literally = 'pleasing hearing for life;' a strange expression, possibly corrupt.

l. 197. ὧν, antecedent λύπας.

ll. 202, 3. δαιτὸς πλήρωμα seems to be thrown in as explanatory of τὸ παρόν, in apposition to it. A comparison of other passages in which πλήρωμα is used with a genitive dependent on it shows that the word in the genitive may be either 'that which fills,' or 'that which is filled.' Hence δαιτὸς πλήρωμα may be either (1) 'the feast which satisfies men,' or (2) 'that which composes the feast,' 'all that makes up a rich feast.' As πληρόω is often used of food satisfying hunger the former is perhaps the best. The fragment of Eur. *Antiope* (*Frag.* 212) δαιτὸς δὲ πλησθείς τις is in favour of (1).

l. 205. λιγυρὰ δ' ἄχεα μογερὰ (neut. pl.) βοᾷ τὸν . . . προδόταν. The double accusative with *βοᾷ* is an extension and amplification of such phrases as *κακὰ λέγειν τινά*. A parallel expression (but of blessing instead of cursing) is Eur. *Troad.* 335 βοάσατ' εὖ τὸν ὑμέναιον ὦ μακαρίαις ἀοιδαῖς ἰαχαῖς τε νύμφαν.

l. 208. τὰν Ζηνὸς Θέμιν. What is the precise relation intended? Possibly 'wife of Zeus,' as she is represented to be by Hesiod *Theog.* 901. Compare l. 764 with note.

l. 211. For the MS. reading νύχιον Lenting conjectures *μύχιον*, which receives some support from *μυχία προποντίς* Aesch. *Pers.* 876.

l. 212. πόντου κλῆδ' ἀπέραντον. Probably the Hellespont (not the Bosporus) is meant. Homer *Iliad* 24. 545 has Ἑλλήσποντος ἀπείρων, of which *ἀπέραντον* may be a reminiscence. To us ἀπεράντου would seem more natural than *ἀπέραντον*. But in Greek, when one substantive depends upon another, the epithet which *strictly* belongs to the dependent substantive is often joined to the governing substantive.

κλῆς suggests the idea of a narrow bar or strait at the entrance to the sea.

ll. 214–409. FIRST EPEISODION.

l. 214. Medea comes out in compliance with the request of the Chorus.

l. 215. σεμνοὺς γεγῶτας, 'have come to be thought proud,' *σεμνούς* being used in a bad sense. The interpretation of the words which follow is difficult. There seem to be two classes of persons who are considered proud, viz. (1) *τοὺς μὲν ὀμμάτων ἄπο*, those who live in retirement from the sight of men; (2) *τοὺς δ' ἐν θυραίοις*, those who are before the gaze of the outer world. Those, on the other hand, who adopt a middle course *φαινόμενοι μηδὲν δὲ πράττοντες*, as the Scholiast paraphrases, from their quiet ways (*ἀφ' ἡσύχου ποδός*) acquire a reputation for indifference (*ῥᾳθυμία*). It is therefore hard to please people, but Medea does her best to acquire the good opinion of the Chorus by paying attention to their request and coming forth to see them.

l. 218. With ἐκτήσαντο ῥᾳθυμίαν, 'acquired (a reputation for) indifference,' compare Eur. *Iph. Taur.* 676 δειλίαν γὰρ καὶ κάκην κεκτήσομαι, and Soph. *Ant.* 924 *τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην*. See also l. 296, with note.

ll. 219–221. These lines give the reason why an evil reputation is so quickly incurred. Men judge others from the outside and therefore unjustly.

l. 220. ὅστις: the antecedent is the plural *βροτῶν*.

ll. 222–224. Medea, being a stranger, is especially bound to comply with the will of the citizens; even a citizen cannot afford to set himself in opposition to his fellow-citizens.

l. 223. ἤνεσα, 'gnomic' aorist.

l. 224. ἀμαθίας ὕπο, 'from ignorance on his part.' Weil explains 'from their not understanding him.'

l. 228. The MSS. have γιγνώσκειν, which can hardly be defended, though Hermann is inclined to retain it, interpreting 'in quo mihi situm erat ut omnia recte instituerem.' γιγνώσκεις is due to Musgrave.

l. 232. χρημάτων ὑπερβολῇ: by outbidding others in wealth, i. e. by a large dowry. The Scholiast notices the anachronism. In the early times (as we see in the Homeric poems) the bridegroom bought the bride by the ἔδνα which he gave to her father.

l. 234. The reading is uncertain. The best MSS. have the unmetrical reading κακοῦ γὰρ τοῦτ' ἄλγιον κακόν. Other MSS. have, instead of τοῦτ', τοῦδ' ἔτ' or τοῦτό γ'. The Scholiast explains κακὸν μὲν τὸ χρημάτων ὑπερβολῇ πρίασθαι, ἀλγεινότερον δὲ κακὸν τὸ καὶ δεσπότην αὐτὸν ἄντικρυς λαμβάνειν.

l. 239. μὴ μαθοῦσαν. μή (not οὐ) because the participle is connected with the infinitival μάντιν εἶναι. The explanation 'if she have not learnt' does not give a good sense. *All* brides are referred to.

l. 240. The MSS. have ὅτῳ; ὅπως is Meineke's conjecture.

l. 241. εὖ with ἐκπονουμέναισιν. The emphasis is on the participle (not the verb) = 'if we succeed in these our efforts.'

l. 245. ἔπαυσε. For the tense compare ll. 130 and 223.

l. 248. λέγουσι δ' ἡμᾶς ὡς, etc. See note on l. 37.

l. 250. παρ' ἀσπίδα στῆναι, 'to take my stand beside the shield,' i. e. under its shelter. The phrase παρ' ἀσπίδα virtually, = 'in battle,' occurs several times in Euripides.

l. 252. ἀλλὰ . . . γάρ: 'but be that as it may.' In this combination of particles there is no ellipse. See Riddell's edition of Plato's *Apology, Digest of Platonic Idioms*, § 147.

l. 258. μεθορμίσασθαι. The same metaphor occurs l. 442. Compare also the metaphorical use of λιμήν l. 769. ['To fly to as a new haven,' μετα- implying change. E. A.]

l 259. τοσοῦτον. For the accusative with τυγχάνειν, compare ll. 338 and 758. This is chiefly found when the object is expressed by a neuter pronoun. But the genitive occurs l. 351 τεύξει τοῦδε.

βουλήσομαι. This future is several times found where we should more naturally use the present; 'I wish,' not 'I shall wish.' This is sometimes explained as due to a slight confusion of thought, the

thing wished, not the *wish*, being in the future. It seems probable, however, that the future is used strictly = 'I shall wish until my wish is satisfied;' see Jebb on Sophocles *O. T.* 1077.

l. 261. **δίκην**. All the MSS. but one have *δίκῃ*. But it is improbable that the apparently easier reading *δίκῃ* should have been altered to *δίκην*. The accusative is defended by Eur. *Heraclidae* 852 *ἀποτίσασθαι δίκην ἐχθρούς*, a phrase which is repeated in the same play l. 882. *δίκην* is a cognate accusative, and *ἀντιτίσασθαι δίκην* forms one idea on which the object *πόσιν* depends.

l. 262. The MSS. have *ἥν τ' ἐγήματο*. But the middle of *γαμέω* is used (like the Latin 'nubo') of the wife (compare l. 288), and is constructed with a dative. *ᾗ τ' ἐγήματο* is Porson's correction.

l. 264. **κακή** has a double construction, viz. with (1) *ἐς ἀλκήν*, (2) *εἰσορᾶν σίδηρον*. For (2) compare l. 522 *κακὸν λέγειν*.

l. 272. **εἶπον**. For the tense Elmsley quotes Eur. *Suppl.* 1171, Wecklein Eur. *Orestes* 1568. The use is analogous, but not exactly parallel, to that mentioned on l. 64.

l. 274. **βραβεὺς λόγου τοῦδε**. ['The decision of this matter rests with me.' E. A.]

l. 278. **ἐξιᾶσι πάντα κάλων**, i. e. are bearing down upon me in full sail. This is the reverse of sailing *ἄκροισι λαίφους κρασπέδοις* (see note on l. 524), as would be done in a storm. *κάλως*, which here = 'reef,' is used in l. 770 in another sense, viz. = the cable by which a vessel is moored to the shore.

l. 279. **εὐπρόσοιστος**. Perhaps = 'that can be easily approached,' from *προσφέρεσθαι = προσιέναι*. So Elmsley interprets, comparing *ἀπρόσοιστος* Aesch. *Pers.* 91, and *δυσπρόσοιστος* Soph. *O. C.* 1277.

l. 280. **καί** = *καίπερ*. **ὅμως**, here, as often, attached to the participle, not, as according to English idiom seems natural, to the main verb. Compare l. 1249, where *ὅμως* is attached to *εἰ κτενεῖς*.

l. 282. The accusative after *ἀμπέχειν* is either (1) 'that which is covered,' or (2) 'that which covers.' Here the latter meaning is required. **παραμπέχειν λόγους** = 'to use words which cloak my fear.' The compound *παραμπέχειν* is difficult to explain, and is perhaps corrupt. Hermann suggests *γὰρ ἀμπέχειν*. For *ἀμπέχειν* with accusative in sense (1) see l. 480. [Cf. the use of the word *παραπετάσματα*. E. A.]

l. 284. **ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος**. Apparently = 'many things contribute to this fear;' *δείματος* being a sort of partitive genitive.

l. 288. Note the omission of the article which would be required in prose with **γήμαντα** and **γαμουμένην**.

l. 295. **παῖδας ἐκδιδάσκεσθαι σοφούς.** The middle voice does not in itself, any more than the active, convey the idea of *getting* a thing done, but only that of doing a thing (or getting a thing done) for one's own interest. Thus in Aristoph. *Clouds* 783 Socrates says to his own pupil, Strepsiades, *οὐκ ἂν διδαξαίμην σ' ἔτι*. *διδάσκομαι* therefore does not necessarily mean to *get* some one taught by another, though the context in some cases may show that that is the meaning intended. The force of the preposition **ἐκ** in the compound is 'to teach *thoroughly*.' With the construction compare Eur. *Heraclidae* 574 *δίδασκέ μοι | τοιούσδε τούσδε παῖδας ἐς τὸ πᾶν σοφοὺς | ὥσπερ σύ*.

l. 296. **ἄλλης** according to the common Greek idiom = 'also.' **ἧς** genitive by attraction of the relative to the antecedent. **ἔχουσιν**, 'have (the reputation of);' compare *ἐκτήσαντο ῥᾳθυμίαν* l. 218.

ll. 303–305. 304 is an interpolation taken from 808, where the contrast between *ἡσυχαία* and *θατέρου τρόπου* is in place. Here it is foreign to the context, and spoils the parallelism between 303–305 and 298-301. **τοῖς μέν** corresponds to *τῶν δοκούντων* 300, **τοῖς δέ** to *σκαιοῖσι* 298. **προσάντης**, literally, 'steep,' 'uphill,' is used metaphorically of (1) difficulties which are hard to surmount, as in l. 381, (2) persons, as here, who are rough, blunt in manner, unapproachable.

l. 306. **δ' οὖν**, 'but be that as it may, *you* are afraid of me.'

ll. 307, 308. **ὥστε ... ἐξαμαρτάνειν** dependent on *οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς*, etc. being parenthetical.

l. 314. **ἠδικημένοι.** When a woman uses the plural in speaking of herself the masculine is always used.

l. 315. **κρεισσόνων νικώμενοι.** The genitive after *νικᾶσθαι* on the analogy of *ἡττᾶσθαι*, *ἐλαττοῦσθαι*, etc., *νικᾶσθαι* implying inferiority.

l. 316. **ἀκοῦσαι μαλθάκ'.** The infinitive qualifies the adjective as in Latin the supine in u, e.g. 'iucundum auditu' Cic. *de Or.* 1. 8. 31. Compare l. 320 *ῥᾴων φυλάσσειν*. **ἔσω φρενῶν** with *βουλεύῃς*.

l. 317. **βουλεύῃς** is Elmsley's correction for the MS. reading *βουλεύσῃς*. *βουλεύσῃς* would mean 'lest you should plot,' compare l. 37; but the sense required here is 'lest you should be now plotting,' as is clear from the contrast with *λέγεις ἀκοῦσαι μαλθάκ'*.

l. 320. **φυλάσσειν** not exactly = *φυλάσσεσθαι*. *φυλάσσειν* = 'to watch' (here with a view to seeing that no harm is done). *φυλάσσεσθαι*, 'to guard oneself against.' **σιωπηλὸς σοφός**, masculine because *ἀνήρ* has been thrown in.

l. 321. **μὴ λόγους λέγε.** The cognate accusative is generally either joined with a qualifying adjective, or, as here, the substantive is used to give prominence or precision to the idea contained in the verb. So *μὴ λόγους λέγε* = 'make no speeches.' In Latin 'dicta dicere' = 'to make witticisms.'

l. 324. **πρός σε γονάτων,** sc. *ἱκετεύω.* With the insertion of the pronoun between the preposition and its case (which is frequent in this use of *πρός*) compare the Latin idiom, e. g. Ter. *Andr.* 834 'per ego te deos oro.'

l. 325. **πείσαις** : the rarer form of the 2nd sing. opt. of the weak aorist. In Attic Greek the usual form is in *-ειας*, e. g. *πράξειας* l. 761.

l. 331. Schol. *ὁ ἔρως οὐκ ἀεὶ κακὸς ἀλλ' ὡς ἂν . . . παραστῇ ἡ τύχη πρὸς τὸ ἐρᾶν.* **καί** emphasizes: its effect may be rendered in translation by laying stress on the substantive *τύχαι.* For the use of **ὅπως ἄν** compare Eur. *Troad.* 1052, where Hecuba says *οὐκ ἔστ' ἐραστὴς ὅστις οὐκ ἀεὶ φιλεῖ,* and Menelaus answers *ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς.*

l. 335. **ἐξ ὀπαδῶν χειρός** : with this use of *ἐκ* virtually = '*by* the hand of' compare Eur. *Hec.* 407 *ἐκ νέου βραχίονος | σπασθεῖσα,* Soph. *O. T.* 811 *σκήπτρῳ τυπεὶς ἐκ τῆσδε χειρός, Ajax* 26, 27 *λείας . . . κατηναρισμένας ἐκ χειρός.*

l. 336. **ἀλλά** : probably = 'nay, I entreat thee.' So Paley interprets, comparing the use of the Latin 'at' in expostulation. Or possibly *ἀλλά* simply = 'but,' the sentence being broken off and resumed in another form in l. 340.

l. 338. **φευξούμεθ'.** The Doric future in *-οῦμαι* is rare in Attic writers, and is *perhaps* only used by them when the metre requires it, as here and in ll. 341, 346. If so, *φευξοῦμαι,* in l. 604, the reading of the best MSS., should be altered to *φεύξομαι. φεύξομαι* is required by the metre in l. 512.

τοῦτο σοῦ τυχεῖν. See note on l. 259.

l. 341. **ᾗ** probably not relative to *φροντίδα,* but adverbial, either of the manner (quomodo) or of the direction (quo) of the departure.

l. 346. **εἰ φευξούμεθα** explains the meaning of *τοὐμοῦ,* 'my lot.'

l. 349. **αἰδούμενος.** *αἰδώς* is reverence and respect for others, both for the high and the low, the strong and the weak. Hence it may be used as almost = 'pity.' So here Kreon means that he has ruined full (*δή*) many things by being over-merciful.

διέφθορα. This form of the perfect of *διαφθείρω* in the one passage in Homer in which it occurs (*Iliad* 15. 128) is intransitive = 'I am undone;' but in Attic poets it is always transitive.

l. 350. **ὁρῶ ἐξαμαρτάνων** : see note on l. 26.

l. 352. λαμπάς, 'the light of the sun,' as in Eur. *Ion* 1467 and oph. *Ant.* 879.

ll. 355, 356. Rejected by Nauck, and probably due to interpolation. l. 355 is superfluous after what has preceded.

l. 358. Compare l. 96.

ll. 359 ff. The reading is doubtful. Only one of the inferior MSS. has προξενίαν, the rest have πρὸς ξενίαν. If πρὸς ξενίαν be retained ἐξευρήσεις must be an interpolation. But it seems more likely that προξενίαν was corrupted into πρὸς ξενίαν than that ἐξευρήσεις should have been interpolated in a MS. containing πρὸς ξενίαν.

l. 365. It is not quite certain whether πω goes with (1) μὴ δοκεῖτε or with (2) οὔτι ταύτῃ ταῦτα. The rhythm is in favour of (1), in which case μὴ ... πω would be a strong negative; μὴ δοκεῖτέ πω, 'never think it.' But (2) is supported by Aesch. *P. V.* 511 οὐ ταῦτα ταύτῃ Μοῖρά πω τελεσφόρος | κρᾶναι πέπρωται and Aristoph. *Knights* 843 οὐκ, ὠγαθοί, τοῦτ' ἐστί πω ταύτῃ. These passages seem to show that οὔπω ταύτῃ ταῦτα was a stereotyped phrase. 'These things are not yet thus,' i.e. in the present context κακῶς.

l. 366. νυμφίοις, the bride and bridegroom, as in Aesch. *Sept.* 757.

l. 367. κηδεύσασιν, Kreon. Plural, as often in tragedy, referring to a single person.

l. 369. εἰ μή with participle is rare, unless (which is not the case here) a finite verb is understood. The usual constructions are μή with participle, εἰ μή with finite verb.

l. 370. οὐδὲ ... οὐδέ: to be distinguished from οὔτε ... οὔτε. The first οὐδέ = 'not even.' χεροῖν, dative, not genitive.

l. 371. Compare l. 56.

l. 372. ἐξόν, accusative absolute. So παρόν (l. 448), ἐνόν, μετόν, δέον, δόξαν, and many other words.

l. 377. ἐγχειρῶ, deliberative subjunctive. So ὑφάψω l. 378, ὥσω l. 379.

ll. 379, 380. See note on ll. 40–43.

l. 384. κράτιστα: for the plural compare ll. 491 and 703 συγγνωστά. τὴν εὐθεῖαν, sc. ὁδόν: for the apparent ellipse of a participle such as ἰόντας Elmsley compares Aristoph. *Birds* 1 ὀρθὴν (sc. ὁδὸν) κελεύεις (sc. ἰέναι);

l. 385. σοφαί: so the MSS. If Medea is speaking of herself alone the Greek idiom requires the masculine, see note on l. 314: if the feminine is retained it must mean 'we women (in general),' compare ll. 407, 408.

l. 386. καὶ δή introduces a supposition; so in l. 1107. It is used in a different sense in l. 1065.

l. 390. **πύργος**: the same metaphor Eur. *Alc.* 311 *καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν.*

l. 393. **αὐτή**, i. e. unaided.

κεἰ: the regular distinction between *καὶ εἰ* and *εἰ καί* is that *εἰ καί* implies that the supposition corresponds to the facts = 'although,' whereas *καὶ εἰ* does not imply such correspondence = 'even if.' See Jebb's edition of Soph. *O. T.* Appendix, note 8.

l. 394. **εἶμι πρὸς τὸ καρτερόν**. Compare *ἔρπ' ἐς τὸ δεινόν* l. 403.

l. 398. **χαίρων**, i. e. with impunity. Conversely *κλάων*, e. g. Eur. *Hippol.* 1086 *κλάων τις αὐτῶν ἆρ' ἐμοῦ γε θίξεται*, i. e. he shall suffer if he touch me.

ll. 399, 400. **γάμους** and **κῆδος** distinguished as *τοῖς νυμφίοις* and *τοῖσι κηδεύσασιν* ll. 366, 367.

l. 405. **τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις**: the marriage of the house of Sisyphus and Jason. For the combination of adjective and substantive **Σισυφείοις . . . Ἰάσονος** compare Soph. *O. T.* 267 *τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε*, 'the son of Labdacus and of Polydorus;' but the two passages are not exactly parallel, as the article is not repeated in the quotation from Sophocles. Compare also l. 430 *ἀμετέραν ἀνδρῶν τε μοῖραν*. The dative gives the cause of the ridicule: 'by reason of the marriage.'

ll. 407, 408. The change of person from **ἐπίστασαι** to **πεφύκαμεν** suggests that *γυναῖκες* is the subject not the predicate of *πεφύκαμεν*. We women **πεφύκαμεν ἀμηχανώταται**. The closing words are perhaps in Medea's mouth ironical, giving the general opinion about women.

ll. 410–445. FIRST STASIMON.

ll. 410 ff. 1st strophe and antistrophe, ll. 410–430.

The natural order of things is reversed. Men are deceitful and their oath cannot be trusted. But the old reproach of women will be taken from them. Had women but the gift of song, they would have had many a tale to tell of their ill-treatment by men.

2nd strophe and antistrophe, ll. 431–445.

Thou, Medea, deserted by thy husband, art driven out in exile from a land in which thou art a stranger. All respect for oaths is gone. Thou hast no haven of refuge; another queens it in thy place.

l. 410. Hesychius, s. v. *ἄνω ποταμῶν*: *παροιμία ἐπὶ τῶν ἐπ' ἐναντία γενομένων*. The same idea in Eur. *Suppl.* 520 *ἄνω γὰρ ἂν ῥέοι | τὰ πράγματ' οὕτως.*

ἱερῶν. Rivers were often worshipped and water regarded as sacred; compare l. 69 *σεμνὸν ἀμφὶ Πειρήνης ὕδωρ.*

l. 411. **πάλιν στρέφεται**, 'are being reversed.' The primary meaning of *πάλιν* is 'backwards,' not 'again.'

l. 413. **θεῶν πίστις**: the pledge taken in the name of the gods. For the sense of *πίστις* (that which produces trust) compare ll. 22, 492, 731, Eur. *Hippol.* 1037 *ὅρκους παρασχών, πίστιν οὐ σμικράν, θεῶν.*

l. 415. The construction probably is **τὰν δ' ἐμὰν βιοτὰν στρέψουσι φᾶμαι εὔκλειαν ἔχειν** = *ὥστε εὔκλειαν ἔχειν*. Weil, however, comparing l. 420 makes *εὔκλειαν* the subject, *βιοτάν* the object, of *ἔχειν*.

ll. 421, 422. **λήξουσι** has a double construction with (1) *ἀοιδᾶν*; (2) *ὑμνεῦσαι*. For the epic form of contraction in *ὑμνεῦσαι*, *εον* and *εο* becoming *ευ* (rare in the tragic poets), compare Eur. *Hippol.* 167 *ἀΰτευν* (contracted for *ἀΰτεον*), Aesch. *P. V.* 122 *εἰσοιχνεῦσιν*, ibid. 645 *πωλεύμεναι*.

l. 424. **ἐν ἀμετέρᾳ γνώμᾳ . . ὤπασε**: literally, 'bestowed it so as to be within our wit,' i. e. bestowed it upon us. For the construction compare Eur. *Iph. Aul.* 584, of Paris inspiring love in Helen, *ὃς τᾶς Ἑλένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας.*

l. 425. **ὤπασε θέσπιν ἀοιδάν**, a reminiscence of Homer *Od.* 8. 498.

l. 426. **ἀντάχησ'**, 1st person, not 3rd.

l. 430. **ἀμετέραν ἀνδρῶν τε μοῖραν**: see note on l. 405.

l. 431. The MSS. have **πατρῴων**. The quantity required is ∪∪ –. The shortening of a long vowel before another vowel in the middle of a word is very rare and in Attic poetry is perhaps inadmissible. It is therefore probable that *πατρίων* should be read, a correction made already in the Aldine edition. The usual difference between *πατρῷος* and *πάτριος* is that *πατρῷος* = 'belonging to one's father,' paternus,' *πάτριος* = 'belonging to one's ancestors,' 'patrius,' but the distinction is not always observed.

l. 432. **διδύμους πέτρας**: the Symplegades. See note on l. 2.

ὁρίσασα. *ὁρίζειν* = 'to set bounds to a thing;' hence, when used in reference to two things, 'to keep them apart by drawing a line between them:' and so, as here, to 'pass between,' and by a further extension 'to pass through a strait,' as in Aesch. *Suppl.* 544 of Io's wanderings, *διχῇ δ' ἀντίπορον γαῖαν ἐν αἴσᾳ διατέμνουσα πόρον κυματίαν ὁρίζει*, where *διχῇ διατέμνουσα* illustrates the use of *ὁρίσασα* here.

l. 435. **τᾶς ἀνάνδρου κοίτας ὀλέσασα λέκτρον**. *ἀνάνδρου* gives the result of *ὀλέσασα*. Compare Soph. *O. C.* 1200 *τῶν σῶν ἀδέρκτων ὀμμάτων τητώμενος*. The grammatical term for this use is 'Prolepsis.'

l. 439. **βέβακε δ' ὅρκων χάρις**: compare l. 492 *ὅρκων δὲ φρούδη πίστις. ὅρκων χάρις*, 'honour paid to oaths.' Hesiod *Works and*

Days 190 *οὐδέ τις εὐόρκου χάρις ἔσσεται οὐδὲ δικαίου | οὔτ' ἀγαθοῦ· μᾶλλον δὲ κακῶν ῥεκτῆρα καὶ ὕβριν | ἀνέρα τιμήσουσι.*

l. 440. **αἰθερία δ' ἀνέπτα**: in ll. 439, 440 Euripides seems to have had Hesiod *Works and Days* 190–201 in mind.

l. 441. **οὔτε** followed by **δέ** in 443. This sequence is occasionally found where the second clause forms a contrast to the first.

l. 442. **μεθορμίσασθαι μόχθων**: compare l. 258.

l. 443. **πάρα** = *πάρεισι.*

l. 444. **κρείσσων** with *τῶν λέκτρων*, 'prevailing over thy bed;' i.e. having more power with Jason than thou.

l. 445. [**ἐπέστα** in a hostile sense, as Aesch. *S. c. T.* 520 *ἐφίσταται πύλαις.* E. A.]

ll. 446–626. SECOND EPEISODION.

ll. 446, 447: see note on l. 37.

l. 448. **παρόν**: see note on l. 372.

l. 454. I.e. it is pure gain to be exiled instead of being put to death.

l. 456. **ἀφῆρουν**: imperfect = *tried* to remove; compare l. 1150.

l. 457. **ἀνίεις.** The regular form of the 2nd and 3rd sing. of the imperfect of *ἵημι* in Attic Greek is *ἵεις, ἵει*, (not *ἵης, ἵη*), and so *ἐτίθεις, ἐτίθει.*

l. 459. **κἀκ τῶνδ'**, 'even after this.'

l. 462. **ἐφέλκεται**: compare l. 552. The force of the middle is 'brings *in its train*.'

l. 463. **καὶ γὰρ εἰ**, 'for even if.' See note on l. 393.

ll. 465, 466. **γλώσσῃ**, apparently contrasted with her *feelings*. **παγκάκιστε** is the utmost I can *say*: but I *feel* more than I can express. The Scholiast explains it to mean that a woman can only use her *tongue*, without *doing* anything. For **εἰς** compare l. 547 *ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας.*

l. 468. **θεοῖς . . . γένει** occurs again l. 1324, whence it may have been interpolated here.

l. 469. The distinction in prose writers between *θράσος* (rashness) and *θάρσος* (courage) does not hold in poetry. Here *θράσος* is a good quality.

l. 474. **κακῶς** with **λέξασα** and *κλύων.*

l. 476. The Schol. notes that the comic poets Plato and Eubulus ridiculed Euripides for the number of sigmas in this line. Thus Plato in a fragment of the *Ἑορταί*: *ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.*

ll. 476 ff. For the details of the story referred to in this passage see the Introduction.

ll. 478, 479. **ταύρων** depends on *ἐπιστάτην*, with which being

equivalent to *ἐπιστατήσοντα*, the instrumental dative *ζεύγλαισι* is also constructed.

l. 485. **πρόθυμος μᾶλλον ἢ σοφωτέρα.** Compare Homer *Od.* I. 164 *πάντες κ' ἀρησαίατ' ἐλαφρότεροι πόδας εἶναι | ἢ ἀφνειότεροι χρυσοῖό τε ἐσθῆτός τε.* In cases of this kind it is the regular Greek idiom to use two comparatives. Here *πρόθυμος μᾶλλον = προθυμοτέρα.*

ll. 486, 487. **παίδων ὑπ' αὐτοῦ** with *ἀπέκτεινα* (not *θανεῖν*). **ἀπέκτεινα** virtually = 'I got him slain.' See note on *ἐκδιδάσκεσθαι* l. 295.

l. 488. **ταῦτα ... παθών.** *πάσχειν* is used as much of good as of evil treatment.

l. 491. **συγγνώστ' ἂν ἦν.** For the plural compare ll. 384 and 703.

l. 492. **πίστις**, see note on l. 413.

ll. 493, 494. The MSS. have **ἢ** (one MS. *ἦ*) ... *ἤ*. The same combination *ἢ ... ἤ* = 'whether ... or' is found in Aesch. *P. V.* 780, 781, and Soph. *O. C.* 80 according to the best MSS., *ἢ ... ἢ ... ἢ* in Aesch. *Choeph.* 756. In Homer the disjunctive question is introduced by *ἠέ* (or *ἦ*) ... *ἦε* (or *ἦ*).

l. 495. See note on l. 26.

l. 497. **τῶνδε γονάτων.** The genitive seems to be due to the intervening *ἧς*. But the genitive is quite as natural after *φεῦ* as the vocative; compare e. g. Eur. *Hippol.* 936 *φεῦ τῆς βροτείας, ποῖ προβήσεται, φρενός.*

l. 500. **τί** virtually = *οὐδέν.* **πρός γε σοῦ.** *γε* adds emphasis; 'from such a wretch as you' Elmsley.

l. 503. **οὓς προδοῦσα καὶ πάτραν.** *καὶ πάτραν* is thrown in after the relative, as in l. 163 *ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ' | αὐτοῖς μελάθροις διακναιομένους.*

ll. 506, 507. **τοῖς μὲν οἴκοθεν φίλοις** corresponds to *πρὸς πατρὸς δόμους* l. 502, **οὓς δέ μ' οὐκ ἐχρῆν κακῶς δρᾶν** to *πρὸς ταλαίνας Πελιάδας* l. 504.

οὐκ ἐχρῆν: 'there was no *need* for me to do them harm.'

l. 509. **ἀν' Ἑλλάδα** only one MS.; the others have *καθ' Ἑλλάδα* or *Ἑλληνίδων.* The accidental omission of *ἀν'*, due to the similar ending of *μακαρίαν*, accounts for the other two variants.

l. 514. **ὄνειδος** is said to have been originally an ambiguous word, expressive both of good and of evil report; but the idea that it could be applied to good report is due to a mistaken interpretation of passages which, like this, are ironical. **καλόν γ' ὄνειδος**, 'a fine reproach truly!'

l. 516. **ὃς κίβδηλος ᾖ.** The use of the subjunctive in relative and conditional clauses without *ἄν* is common in Homer, exceptional, but not very rare, in Attic poetry.

l. 523. **ναός**: the Doric form (Attic **νεώς**) is occasionally found even in the dialogue of tragedy. **ναὸς κεδνὸς οἰακοστρόφος**: the same words occur Aesch. *Sept.* 62.

l. 524. **ἄκροισι λαίφους κρασπέδοις**, i.e. 'with sails closely reefed.' That this, and not 'with full sails' (Schol.), is the meaning is clear from Aristoph. *Frogs* 999 **συστείλας, ἄκροισι χρώμενος τοῖς ἱστίοις**. See note on l. 278.

l. 526. **καὶ λίαν**. *καί* emphasizes *λίαν*, as often in Homer *καὶ λίην*; so also *καὶ μάλα*.

ll. 529, 530. I.e. 'Thou hast a subtle wit (and so knowest that what I say is true) 'but it is invidious for me to tell the tale.' Or, possibly, 'but it is disagreeable to thee to hear of it.'

l. 531. The best MSS. have *τόξοις ἀφύκτοις*; the inferior MSS. *πόνων ἀφύκτων*.

l. 532. **θήσομαι**: 'I will not reckon, estimate it too exactly.' The use of *τίθεσθε* l. 573 is similar.

l. 533. **ὅπῃ . . . οὖν**, 'in whatever way.' So *οὖν* in *ὁπωσοῦν, ὁποιοσοῦν, ὁστισοῦν*, etc.

l. 534. **τῆς ἐμῆς σωτηρίας**: perhaps a genitive of price, 'in return for.' Or 'thou hast received *from* my preservation,' etc.

l. 538. **χρῆσθαι**, object of **ἐπίστασαι**, parallel to *δίκην*.

μὴ πρὸς ἰσχύος χάριν, 'not to gratify, not in favour of, force.'

l. 540. **ἔσχες**: 'thou didst gain' (aorist) the reputation.

l. 543. **ὑμνῆσαι**, parallel to *χρυσός*.

l. 548. **δείξω σοφὸς γεγώς**. The participle (not the infinitive) is the regular construction with verbs of showing (as of knowing) that something is the case: e.g. with *δεικνύναι, δηλοῦν, φανερὸν ποιεῖν*, etc.

He argues that he is *σοφός* ll. 551–554, *σώφρων* ll. 555–558, *σοὶ μέγας φίλος καὶ παισὶ τοῖς ἐμοῖσιν* ll. 559–567.

l. 550. **ἔχ' ἥσυχος**. The MSS. vary between *ἥσυχος* and *ἡσύχως*, but in this phrase the adjective seems to be the regular construction.

l. 552. **ἐφέλκων**: compare l. 462.

ll. 553, 4. **ἢ . . . γῆμαι**, etc. explains *τοῦδε*, so that *εὐτυχέστερον* has a double construction, viz. with (1) *τοῦδε*, (2) *ἢ γῆμαι*.

εὕρημ' ηὗρον: compare l. 716, and for the cognate accusative see the note on l. 321.

l. 557. **εἰς ἅμιλλαν πολύτεκνον**, 'to vie with others in begetting many children.'

l. 559. **τὸ μὲν μέγιστον**, answered by *δέ* l. 562.

l. 564. **ἐς ταὐτὸ θείην**. *ἐξ ἴσης τιμήσαιμι* Schol.

ξυναρτήσας γένος, 'having united my children,' i. e. Medea's and those of his new bride.

l. 566. **λύει** = *λυσιτελεῖ*. The fuller expression *τέλη λύειν* occurs once, Soph. *O. T.* 316.

l. 573. **τίθεσθε**: compare l. 532 *θήσομαι*.

γάρ does not give the reason or explanation of the preceding clause (according to the common use), but simply strengthens the assertion. This use is common in sentences expressive of a wish, introduced by *εἰ γάρ* or *εἴθε γάρ*, and the present sentence is equivalent to a wish.

l. 577. **κεἰ**: see note on l. 393.

l. 580. **ἐμοί** = 'in my judgment.'

l. 585. **ἐκτενεῖ**· *ἀπὸ μεταφορᾶς τῶν πιπτόντων καὶ ἐκτεινομένων εἰς τὸ ἔδαφος ἀθλητῶν ὑπὸ τῶν ἀντιπάλων* Schol.

l. 589. **ἥτις**: see note on l. 192.

l. 591. **οὐ τοῦτό σ' εἶχεν**: 'it was not this thought' (i. e. of providing for the protection of his family) 'that possessed thee.' *οὐ ταύτην ἔχων τὴν διάνοιαν ἔγημας* Schol.

l. 592. I. e. 'Marriage with a stranger seemed to you to be a disgrace towards (or in) old age.' With **οὐκ εὔδοξον ἐξέβαινε** compare l. 229 *κάκιστος ἐκβέβηκε*.

l. 593. The clause **μὴ . . . γῆμαι**, etc. is in apposition to *τόδε*, not directly dependent on *ἴσθι*; hence, perhaps, the infinitive (not the participle). But the infinitive is occasionally found directly dependent on *εἰδέναι*, chiefly in poetry.

l. 594. The MSS. have *βασιλέως*. Elmsley corrected it to *βασιλέων*: he argues that *λέκτρα βασιλέως* would mean either the king or the king's wife, not the king's daughter. **λέκτρα βασιλέων** = 'the royal bed.'

l. 595. Sc. *ἔγημα*, understood from *γῆμαι*.

l. 598. The meaning of **λυπρὸς εὐδαίμων βίος** is clear from the following line.

l. 599. **ὅστις . . . κνίζοι**: optative because assimilated to *γένοιτο*. Compare ll. 542–544.

l. 603. **ἀποστροφή**: compare l. 799 *ἀποστροφὴ κακῶν*.

l. 604. **φευξοῦμαι**. So all the good MSS.: only one inferior MS. has *φεύξομαι*, which, however, should perhaps be read. See note on l. 338.

l. 606. **γαμοῦσα**. Medea uses ironically the active voice, which is applicable to the man: = 'Did I do like you: marry and then forsake?' See note on l. 262.

l. 609. **ὡς**, 'be assured that,' occurs several times in Euripides in independent sentences, e.g. *Hec.* 400, *Phoen.* 720 (727), 1664 (1658).

κρινοῦμαι, 'dispute'; compare Aristoph. *Clouds* 66 *τέως μὲν οὖν ἐκρίνομεθ'· εἶτα τῷ χρόνῳ | κοινῇ ξυνέβημεν*.

l. 612. **ἕτοιμος** (sc. *εἰμί*).

l. 613. **ξύμβολα.** The Scholiast explains the custom. When a contract of *ξενία* was made, the contracting parties broke a piece of bone or a coin into two pieces, of which each kept one. These pieces were used to establish the claim of the persons possessing them to the hospitality of the holder of the tally.

l. 614. **μὴ θέλουσα**: the regular use of *μή* with the participle = '*if* you do not wish.'

l. 619. **ἀλλ' οὖν**: 'well, at any rate;' similar to the use of *δ' οὖν*. See l. 306.

l. 625. **ξὺν θεῷ**: compare ll. 802, 915.

l. 626. **γαμεῖς** in form may be either present or future; it is probably the latter.

ll. 627–662. SECOND STASIMON. 1st strophe and antistrophe, ll. 627–642.

Love when in excess is not good for man: when in due measure it is a great blessing. May I have the gift of chastity and never be smitten with an evil passion, causing anger and strife.

2nd strophe and antistrophe, ll. 643–662.

May I never be banished from my fatherland; exile is the greatest of evils. This we have seen in thy case, Medea; thou art an alien and none pities thee. Perish the ungrateful man who does not honour his friends.

l. 630. **ἄλις**, 'enough,' i.e. 'not too much;' generally it = not too little.

l. 633. **τόξων** with **ἐφείης**, 'from thy bow.' **χρῡσέῶν**, though the first syllable of *χρυσός* is long.

l. 634. **χρίσασα** suggests the idea of 'poisoned' arrows.

l. 635. **στέργοι** implies a personification of *σωφροσύνη*, which in connection with *δώρημα* is harsh. *στέργοι* = 'look on me with an eye of favour.' Wecklein conjectures *στέγοι*, i.e. 'protect me from the shafts of love.'

l. 642. **ὀξύφρων . . . γυναικῶν**, perhaps corrupt. As the words stand, the meaning must be 'holding in honour peaceful marriage-beds, may she exercise keen judgment over the couches of women,' i.e. punish unfaithfulness and arbitrate in quarrels.

l. 647. The MSS. have *οἰκτροτάτων*, and in l. 657 *δεινότατα* with *ον* written over *α* by a later hand in one of the inferior MSS. Either *οἰκτρότατον* (Musgrave's conjecture) must be read here, and *δεινότατα* in l. 657, or *οἰκτροτάτων* here and *δεινότατον* in l. 657. But it is more likely that *οἰκτρότατον* would be corrupted into *οἰκτροτάτων*, so as to agree with the following *ἀχέων* than *vice versa*. **οἰκτρότατον**, accusative in apposition to the sentence.

l. 649. **ἀμέραν τάνδ' ἐξανύσασα** apparently = 'having brought this life to an end.' With *ἀμέραν τάνδ'*, 'this light of day,' = 'life,' may be compared Soph. *El.* 105, 106 *ἔς τ' ἂν παμφεγγεῖς ἄστρων | ῥιπάς, λεύσσω δὲ τόδ' ἦμαρ*, 'as long as I look upon this light of day.' Hermann says, '"hoc die (i.e. the day of banishment) perfuncta prius moriar," quod nihil aliud esse apparet quam "moriar potius quam hunc diem exegerim."' But no parallels are quoted for this use of *πάρος* with the participle = *πάρος* with the infinitive.

l. 655. **φράσασθαι**, not 'to tell' (which would require the active) nor 'to ponder over' (*φράζεσθαι*), but to 'recognise,' 'mark' it when said by others.

l. 656. **ᾤκτισεν**, Musgrave's conjecture for the unmetrical MS. reading *ᾤκτειρεν* or *ᾤκτειρε*.

l. 660. **καθαρὰν ἀνοίξαντα κλῆδα φρενῶν.** *κλῆς* in this expression = 'bolt' (not key), and *ἀνοίγειν κλῆδα* = 'to draw back the bolt' and so open the door. The expression occurs in the literal sense in Homer *Iliad* 24. 455 *ἀναοίγεσκον μεγάλην κληῖδα θυράων*, 'they used to draw back the great bolt of the door.' Hence *ἀνοίξαντα κλῆδα φρενῶν* is equivalent to 'unlocking his mind,' i.e. 'revealing his mind without concealment.' *καθαράν* belongs in thought to *φρενῶν*: see note on l. 212. For the accusative *ἀνοίξαντα* after the dative *ὅτῳ* see note on l. 57.

l. 661. **ἐμοὶ μέν**, i.e. 'whatever others may think.'

ll. 663–823. THIRD EPEISODION.

l. 663. **τοῦδε**, sc. *χαῖρε*.

l. 675. **σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν**, 'too subtle for man's powers to interpret.' *σοφώτερα* implies obscurity. Compare Aristoph. *Frogs* 1434, where the utterances of Euripides and Aeschylus are contrasted, *ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς*, and *ibid.* 1445 *ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον*.

l. 676. **μέν** is used in questions apparently when the speaker expects an affirmative answer. So in l. 1129 *φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι*: virtually = 'surely you must be in your senses, although you are like a mad woman.'

l. 677. **ἐπεί τοι καί**: the same combination of particles with *ἐπεί* is found in several passages: 'since indeed it does require a cunning wit.'

l. 679 = *γυναικὶ μὴ συγγενέσθαι*.

l. 686. **τρίβων**: the adjective, not the participle of *τρίβω*, of which the first syllable is long. For the construction with the accusative neuter compare *Rhesus* 625 *τρίβων γὰρ εἶ τὰ κομψά*.

l. 695. The MSS. have *ἦ που*, by which a question to which an affirmative answer is expected is introduced; see e.g. Eur. *Alc.* 199

ἦ που στενάζει τοισίδ' Ἄδμητος κακοῖς | ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή; This seems unnatural here. Aegeus' first impulse is to disbelieve Medea's words. **μή που**, 'surely he hath not,' is due to Schenkel; Elmsley conjectures *ἦ γάρ*.

l. 696. **πρὸ τοῦ**, one of the survivals in Attic Greek of the original demonstrative meaning of the 'article.'

l. 698. **μέγαν γ' ἔρωτα.** **γε** marks the sarcasm, which is made still clearer by l. 700 *ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν*.

l. 704. **πρός**, in addition to being abandoned by Jason.

l. 707. **ἐπῄνεσα**: see note on l. 64.

l. 708. **καρτερεῖν**, 'to endure' my exile, to put up with it without doing anything (as opposed to *λόγῳ*) to prevent it. *καρτερεῖν* ironical; strictly it is applied to enduring what is *painful*, which Medea's banishment is not to Jason. The reading is, however, uncertain. The Schol. perhaps read *καρτερεῖν δ' οὐ βούλεται*, the explanation given being *τῷ λόγῳ μὲν προσποιεῖται τῷ δὲ ἔργῳ οὐ θέλει κρατεῖν καὶ ἀντέχειν*. Two MSS. have as a suggested correction *καρδίᾳ δὲ βούλεται*.

ll. 709, 710. **πρὸς γενειάδος γονάτων τε τῶν σῶν**: see note on l. 65.

l. 714. 'So may thy desire for children be fulfilled by the gods.'

l. 715. **ὄλβιος θάνοις**, 'die happy,' i.e. be in prosperity till the hour of death. The use of *θάνοις* in this connection may be illustrated by the well-known Greek saying, 'call no man happy before death,' ascribed to Solon, Herod. 1. 32, and referred to by Euripides in other places, e.g. *Andr.* 100 *χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν | πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς | ὅπως περάσας ἡμέραν ἥξει κάτω*. Compare also Soph. *O. T.* 1528 ff.

ll. 720, 721. **θεῶν, παίδων**, sc. **ἕκατι**.

l. 722. **φροῦδος.** The Scholia give two interpretations, (1) *κατὰ τοῦτο τὸ μέρος τῆς παιδοποιίας ἔρημός εἰμι*, (2) *εἰς τὸ παῖδας ποιῆσαι πάνυ ἐσπούδακα καὶ πρόθυμός εἰμι*. According to (1) *φροῦδος* = 'undone,' 'ruined,' a sense derived from the original meaning 'departed,' 'vanished.' Compare the use of *οἴχομαι* = *ὄλωλα*. **ἐς τοῦτο** = 'in respect of this.' According to (2) *φροῦδος* must be given the sense of *ὥρμημαι* (as Weil explains it). Neither interpretation can be supported by exact parallels.

l. 724. **δίκαιος ὤν**, sc. *προξενεῖν*, 'as I am bound to do.' In this phrase the Greek idiom uses the personal instead of the (rarer) impersonal construction *δίκαιόν ἐστι*. Compare Eur. *Suppl.* 186 *ἐγὼ δίκαιός εἰμ' ἀφηγεῖσθαι τάδε*, 'I am bound to set this forth.'

l. 726. **βουλήσομαι**: see note on l. 259.

l. 727. **αὐτή**, i.e. 'without my help,' as in l. 729.

l. 728. **οὐ μὴ μεθῶ.** *οὐ μή* with the subjunctive has the force of an emphatic future; it is *not* to be explained as an elliptical expression = *οὐ* (*φόβος ἐστὶ*) *μή*, etc. See Goodwin's *Moods and Tenses* § 89. 1.

l. 729 is superfluous after 727 and is bracketed by Nauck. Others would reject 725–728.

ἀπαλλάσσου πόδα. The construction is analogous to that of *βαίνειν πόδα* (perhaps an extension of the cognate accusative), which is not uncommon in Euripides. e. g. Eur. *El.* 94.

l. 730. **ἀναίτιος καὶ ξένοις,** etc. *οὐδὲ γὰρ βούλομαι παρὰ τῶν περὶ Κρέοντα αἰτιαθῆναι* Schol.

l. 731. **πίστις:** see note on l. 413.

ll. 735–739. **τούτοις...πίθοιο.** The readings in this passage are doubtful. All the best MSS. have (l. 737) *ἐνώμοτος*; *ἀνώμοτος* is the original reading of only one MS. It seems, however, that the Schol. read *ἀνώμοτος*, the comment being *μὴ ὀμόσας δὲ φίλος γένοιο ἄν*. It is also required by the sense; *μέν* and *δέ* point a contrast between taking an oath *ὁρκίοισι μὲν ζυγείς* and merely making a verbal agreement without taking an oath *λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος*. The sense is clear as far as *γένοι' ἄν*; *τούτοις* refers to 'the house of Pelias and Kreon' just mentioned. 'If you are bound by an oath, you would not give me up when they try to take me away out of the land, but if you agree with me merely in word without swearing by the gods, you would become their friend.' The only difficulty that arises is the construction of *ἐμέ* with *μεθεῖο*. *μεθίημι* takes an accusative, *μεθίεμαι* a genitive, a rule to which there are apparently no certain exceptions. Here it would be possible to take *ἐμέ* with *ἄγουσιν* and *μεθεῖο* without an object; 'when they try to carry me off, you would not relax your hold;' but in this case the order of words would be very harsh.

The following words must be in some way corrupt. The MSS. read *κἀπικηρυκεύμασιν* or *κἀπὶ κηρυκεύμασι*. It is clear, however, that the Schol. read *κἀπικηρυκεύματα*, and it is obvious that the accusative was altered to the dative in order to bring it into construction with *πίθοιο*. *κἀπικηρυκεύματα* is therefore probably genuine and *οὐκ ἂν πίθοιο* corrupt. Munro (*Journal of Philology* No. 22, p. 277) conjectures *ὀκνῶν* for *οὐκ ἄν*, 'and fearing their demands of surrender you might yield.' Wecklein reads *κἀπικηρυκεύματα τάχ' ἂν πίθοι σε*: Herwerden, *οὐκ ἂν πρόοιο*, 'you would not neglect.'

l. 744. **σκῆψίν τινα ἔχοντα δεικνύναι,** 'that I having some pretext should show it.' For the accusative after the dative *ἐμοί* see note on l. 57.

l. 746. **πατέρα θ' Ἥλιον πατρός:** compare l. 406.

l. 750. **ἄλλος τις τῶν ἐμῶν ἐχθρῶν**, not 'another of my enemies,' but 'another, namely one of my enemies.' Compare the use of *ἄλλος* in 296.

l. 752. The reading is uncertain. The MSS. have (1) *λαμπρόν θ' ἡλίου φάος*, (2) *λαμπρὸν ἡλίου φάος*, (3) *λαμπρὸν ἡλίου τε φῶς*. (1) is impossible because of the spondee in the 4th foot; (2) is harsh, from the absence of a connecting particle; in (3) the position of *τε* is irregular. Probably all the MS. readings are corrupt. In l. 746 two MSS. have *ἡλίου θ' ἁγνὸν σέβας*, which is there impossible on account of *τοὐμοῦ* in the following line. Musgrave proposed to transfer these words to l. 752.

l. 754. **πάθοις**: the regular use of the optative without *ἄν*. 'What do you pray that you may suffer if you do not abide by this oath?'

l. 759. **ὁ Μαίας**, i. e. Hermes.

ll. 760, 1. **ὧν τ' ἐπίνοιαν σπεύδεις κατέχων πράξειας**, i. e. *πράξειας ταῦτα ὧν ἐπίνοιαν κατέχων σπεύδεις*. With *ἐπίνοιαν κατέχων* compare Eur. *Phoen.* 330 (333) *πόθον κατέχων*. *σπεύδεις* intransitive. *ὧν ἐπίνοιαν σπεύδεις κατέχων* = 'that which you eagerly purpose.'

l. 764. **Δίκη Ζηνός**. Possibly 'Dike daughter of Zeus;' Dike, according to Hesiod *Theog.* 901, 2, being the daughter of Zeus and Themis. So also in Aesch. *Sept.* 662, *ἡ Διὸς παῖς παρθένος Δίκη*. Or the relation may be more general, 'Dike that attends on Zeus.' Sophocles *O. C.* 1382 calls Dike *ξύνεδρος Ζηνός*. Compare l. 209 *τὰν Ζηνὸς Θέμιν*, where there is a similar doubt as to the meaning.

l. 766. **εἰς ὁδὸν βεβήκαμεν**· *εἰς τὴν τῆς νίκης ἀρχὴν ἐληλύθαμεν* Schol.

l. 768. **ἐκάμνομεν**. *κάμνειν*, 'to be in distress,' is used of a ship in Aesch. *Sept.* 210. The word is therefore in harmony with the nautical metaphor of the next two lines.

l. 769. **λιμήν**: compare *μεθορμίσασθαι* ll. 258 and 442.

l. 770. **πρυμνήτην κάλων**. The 'stern-cable' by which the ship is moored to the shore. When so moored it is safe in harbour: thus l. 770 carries on the metaphor of l. 769. The usual term for these cables is *πρυμνήσια*. The same metaphor occurs Eur. *Herc. Fur.* 478 *ὡς ἀνημμένοι κάλῳς | πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα*.

l. 771. **ἄστυ**, the town in general; **πόλισμα**, the Acropolis, citadel. **μολόντες**, see note on l. 314.

l. 777. **ταῦτα**. She means chiefly her banishment, as is shown by the contrast in l. 780 (*παῖδας δὲ μεῖναι τοὺς ἐμούς*). There is no MS. authority for the reading *ἔχειν* in this verse.

ll. 778, 9. Probably an interpolation inserted to explain *ταῦτα*, which it wrongly interprets: *ταῦτα* may *include* Jason's new marriage, but does not *exclusively* or chiefly refer to it. The construction of

ξύμφορα and ἐγνωσμένα with ταῦτα, notwithstanding the intervening words γάμους—ἔχει, would be very harsh. οὓς with ἔχει; ἡμᾶς with προδούς.

l. 781. λιποῦσ', corrupt. The aor. participle by itself cannot be right. Elmsley conjectured λιποῦσ' ἄν: Burges, λίπω σφε.

l. 782. Probably an interpolation made up from ll. 1060, 1061. The repetition of παῖδας τοὺς ἐμούς after l. 780 is awkward.

l. 785. Interpolated from ll. 940 and 943. The construction of τήνδε μὴ φεύγειν χθόνα, as if '(entreating) not to be banished,' or (ὥστε) μὴ φεύγειν cannot be defended here. In l. 940 the infinitive depends on αἰτοῦ.

l. 790. I. e. 'Here however I break off:' she will not explain more fully.

l. 791. ᾤμωξα: see note on μετέγνων l. 64.

ll. 795, 6. φόνον φεύγουσα, 'escaping (punishment for) the murder.' Similarly Eur. *Suppl.* 148 αἷμα συγγενὲς φεύγων.

l. 798. ἴτω. προχωρείτω τὰ δόξαντα Schol. So also in l. 819. ἴτω (sc. Jason) in l. 699 is different.

l. 802. ξὺν θεῷ: compare l. 625.

l. 809. βαρεῖαν: see note on l. 38.

l. 814. οὐκ ἔστιν ἄλλως, 'it cannot be otherwise,' i. e. I must do it, and therefore your remonstrance, though natural (see the following words), is of no avail.

l. 815. πάσχουσαν after σοί: see note on l. 57.

l. 818. σὺ δ' ἂν γένοιό γ'. 'Ubi persona secunda prioris sententiam auget aut corrigit, post δέ, modo interposito, modo non interposito alio verbo, sequitur particula γε.' Porson on Eur. *Or.* 1234.

l. 819. περισσοὶ . . . λόγοι, i. e. 'all words that stand between me and the deed are wasted.'

l. 823. γυνή, and therefore ready to sympathise with a woman's wrongs.

ll. 824–865. THIRD STASIMON. 1st strophe and antistrophe, ll. 824–845.

The praise of Athens.

2nd strophe and antistrophe, ll. 846–865.

How can such a city give harbour to one who murders her own children?

ll. 824 ff. In the *Iliad* (2. 547) the Athenians are called the people of Erechtheus, who was the 'son of the soil' (τέκε δὲ ζείδωρος ἄρουρα). His descendants boasted of their being αὐτόχθονες, as here they are said to be ἱερᾶς χώρας ἀπορθήτου τ' ἄπο (ἄπο, 'sprung from').

ἀπορθήτου. The Athenians asserted that they had inhabited Attica from the beginning, and that it had never been ravaged or invaded; Thuc. 1. 2 *τὴν Ἀττικὴν ἄνθρωποι ᾤκουν οἱ αὐτοὶ ἀεί.*

l. 827. All the MSS. have **ἀποφερβόμενοι**: only one has *ἄπο, φερβόμενοι* as a correction by a second hand. But the Scholiast recognises that *ἀπό* governs *χώρας*, and *ἀποφερβόμενοι* (a compound which does not occur elsewhere) does not give a good sense.

l. 829. **λαμπροτάτου αἰθέρος**: the clearness of the atmosphere in Attica was as celebrated as the dullness of the climate in Boeotia, which was supposed to make the Boeotians thick-witted.

l. 834. According to the usual tradition Mnemosyne (not Harmonia) was the mother of the Muses.

ll. 839, 840. **χώραν . . . αὔρας**: corrupt. The construction *χώραν καταπνεῦσαι αὔρας* is inadmissible; *ἡδυπνόους* is not found in all the MSS.; *αὔρας* does not correspond to *σοφίαν* in the strophe, and a dactyl (not a spondee) is required in the second foot of the dactylic tripody. Reiske conjectured *χώρας* (genitive), which would give a possible construction, but it is quite as probable that *χώραν* is genuine, governed by some word which has dropped out, and that *ἡδυπνόους αὔρας*, which is certainly corrupt, is an explanation which has displaced some word or words to the same effect.

l. 844. **τᾷ σοφίᾳ παρέδρους**: probably a reference to the doctrine (set forth, e.g. in Plato) of the connection between *ἔρως* and philosophy. [Either *σοφία* and *ἔρως* are in opposition, cf. Soph. *Ant.* 797 *ἵμερος τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς θεσμῶν*, or skill and desire are associated as the powers which achieve success. E. A.]

ll. 846, 847. The order of the words is **ἢ πόλις ἱερῶν ποταμῶν**. For the position of *ἤ* Elmsley quotes Aristoph. *Birds* 419 *κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ φίλοισιν ὠφελεῖν ἔχειν*, i. e. *ἢ κρατεῖν ἄν*, etc.

The rivers of Athens are the Cephisus and the Ilissus.

ll. 847, 848. **φίλων πόμπιμος**, 'giving escort to friends.' The idea of 'escort' is unsuitable here. It might possibly be said in reference to the refusal of Aegeus to take Medea with him, and so giving escort to friends, not to such as Medea. But the context seems to require a word meaning 'giving harbour to.'

l. 850. **μετ' ἄλλων**, in the company of others, and so defiling them by your presence.

l. 853. **πάντες**. The Chorus speak in the name of Medea's friends generally. If speaking of themselves alone the feminine would be required. The case of *one* woman speaking of herself in the plural (see note on l. 314) is different.

l. 856. The MS. reading is—

πόθεν θράσος ἢ φρενὸς ἢ
χειρὶ τέκνων σέθεν
καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;

which cannot be genuine. The simplest emendation is Nauck's *τέκνον*. Then the translation will be: 'Whence, my daughter, wilt thou gain courage either of mind or for thine hand and heart, using (more literally 'applying') dread daring?' But the change from the genitive φρενός to the datives χειρί and καρδίᾳ is very awkward, and *καρδίᾳ* after *φρενός* is superfluous. Weil, adopting Kayser's conjecture *σύ* for *τε*, makes *τέκνων* dependent on *καρδίᾳ* and *καρδίᾳ* on *προσάγουσα*: 'whence wilt thou gain courage of mind or for hand, directing dread daring against thy children's heart?' Neither these nor any of the proposed conjectures are satisfactory.

ll. 860–862. πῶς . . . ἄδακρυν μοῖραν σχήσεις φόνου; the interpretation is very doubtful. (1) Wecklein: 'how wilt thou have tearless part in their murder?' i.e. 'how in murdering them wilt thou be able to refrain from tears?' (2) Weil: 'how wilt thou withhold the share of tears due to them for their murder?' making *σχήσεις ἄδακρυν μοῖραν = σχήσεις μοῖραν δακρύων*, *ἄδακρυν* expressing the result of *σχήσεις* (see note on l. 435). But in this interpretation the construction of *φόνου* is harsh. (3) Hermann, with the reading *φόνον* found in some MSS., interprets = *πῶς σχήσεις μοῖραν τὴν σὴν ὥστε μὴ δακρύουσαν εἶναι τὸν φόνον = πῶς οὐ δακρύσεις φόνον*; i. e. (like Weil) he explains *σχήσεις ἄδακρυν* as an instance of prolepsis, but apparently understands *μοῖραν* as meaning 'thy lot,' 'fortune.'

ll. 866–975. FOURTH EPEISODION.

l. 866. καὶ γάρ, 'for even though.'

l. 867. τοῦδέ γ', i. e. my coming to hear what you have to say.

l. 871. ὑπείργασται. *ὑπεργάζομαι* is supposed here to = *ὑπουργέω*, but, if so, it is the only passage in which the word bears that sense.

l. 872. ἐμαυτῇ διὰ λόγων ἀφικόμην, 'I have reasoned with myself.' The use of *διά* with the genitive and verbs of motion (e.g. *ἰέναι*, *ἐλθεῖν*, *γίγνεσθαι*) or rest (*εἶναι*) is very frequent (chiefly in Attic Greek), in various phrases expressive of a state through which one passes or in which one is.

l. 876. ἡμῖν with συμφορώτατα not with δρᾷ. *δρᾶν* meaning to do something *to* a person takes the accusative. But see note on l. 1292.

l. 879. τί πάσχω; 'what ails me?'

ll. 880, 881. χθόνα φεύγοντας refers to Medea being an exile in the land of Corinth: compare ll. 643–656.

l. 886. ἧ dative constructed with μετεῖναι (impersonal); in the next two verses there is a change to personal verbs.

l. 887. παρεστάναι λέχει, and so ready to do the bride service.

l. 888. νύμφην is the object of *κηδεύουσαν*.

l. 890. γυναῖκες, predicate: 'I will only say that we are women.' κακοῖς, i.e. to herself: the masculine, because the plural is used. See note on l. 314.

The MSS. vary between χρῆν and χρή. If *χρῆν*, which has the best authority, be read, it refers to his former conduct: 'you should not have made yourself like the bad.'

l. 891. 'Nor have made foolish contention in return for folly.'

l. 892. παριέμεσθα, 'I beg for pardon,' ['cease my contention.' E. A.]

l. 897. ἐς φίλους with ἔχθρας, not διαλλάχθητε.

ll. 899, 900. οἴμοι . . . κεκρυμμένων. It is not clear whether these words are spoken aside to herself, referring only to her secret designs, or whether they are to be understood in a double sense of (1) her secret designs, (2) the uncertainties of her children's fortunes in the future, the latter being the sense which would be given to them by Jason.

l. 901. καὶ πολὺν χρόνον, 'for a long time *also*' (as up till now).

l. 903. ἀρτίδακρυς seems to mean 'ready to shed tears.' But in all the other compounds of *ἄρτι*, *ἄρτι* means 'just,' 'recently,' and in classical Greek *ἄρτι* is never used in reference to the future. Thus *ἀρτιθανής* means 'just dead,' *ἀρτιμαθής*, 'having just learnt' (compare l. 85), *ἀρτίπλουτα χρήματα*, 'newly-gotten wealth.' ['New to tears,' i.e. inexperienced in them hitherto. E. A.]

l. 904. νεῖκος πατρός, 'quarrel with your father.'

l. 905. ἔπλησα: see note on l. 64.

l. 906. χλωρὸν δάκρυ: again in l. 922. Apparently = the Homeric *θαλερὸν δάκρυ*, 'welling forth freshly,' 'the streaming tear.'

l. 907. προβαίη μεῖζον. *μεῖζον* proleptic (see note on l. 435) = *ὥστε μεῖζον γίγνεσθαι*. The order of the words is *μὴ κακὸν προβαίη μεῖζον ἢ τὸ νῦν*.

l. 908. τάδε her present, ἐκεῖνα her former, mood.

l. 910. The usual way of explaining the words as they stand is to regard *γάμους παρεμπολῶντος ἀλλοίους* as parenthetical, *παρεμπολῶντος* referring to *πόσει*, though not in agreement with it. 'It is natural that one of womankind should cherish anger against a husband when he (or more generally 'when a man') bargains for another sort of marriage' (the force of the preposition in *παρεμπολᾶν* being probably 'beside,' i.e. his former marriage). The genitive absolute is sometimes used in reference to the object of the sentence

where either the dative or the accusative would be expected, e.g. Herod. 7. 235 *μὴ τῆς ἄλλης Ἑλλάδος ἀλισκομένης ὑπὸ τοῦ πεζοῦ βοηθέωσι ταύτῃ*, sc. *τῇ ἄλλῃ Ἑλλάδι*, Xenoph. *Anab.* 2. 6. 3 *οἱ Ἔφοροι ἤδη ἔξω ὄντος αὐτοῦ ἀποστρέφειν αὐτὸν ἐπειρῶντο*, where *αὐτοῦ* and *αὐτόν* refer to the same person. But in both these instances, and in the other passages where such a construction occurs, the genitive absolute is separated from the verb and its object, while in the present passage the genitive is inserted between the verb and its object. Such an order of words seems unparalleled. The difficulty is slightly less if *παρεμπολῶντος* be understood generally 'when a man bargains.' Paley's suggestion, 'when one (Kreon) tries to thrust in a strange marriage upon the lawful husband,' gives an unnatural meaning to *παρεμπολῶντος*, and the general sense is not good, for it is the action of the husband which rouses the wife's resentment, and Jason (not Kreon) is throughout represented as the originator of the wrong. The line is perhaps corrupt, but no convincing emendation has been proposed.

l. 912. **τὴν νικῶσαν βουλήν**, 'the better counsel;' compare ll. 125, 6 *τῶν μετρίων τοὔνομα νικᾷ*. **ἀλλὰ τῷ χρόνῳ**, at length at any rate (though not before); so in the phrase **ἀλλὰ νῦν**.

l. 915. **ἔθηκε προμηθίαν**: 'vobis effeci ut sedulo prospectum sit, sc. vobis paravi praesidium' Hermann.

l. 917. **τὰ πρῶτα**: a common Greek expression. Similarly Lucr. 1. 86 has 'prima virorum.'

σὺν κασιγνήτοις: compare l. 563.

l. 918. **ἐξεργάζεται** need not be regarded as in sense future.

ll. 920, 1. **τέλος μολόντας**: see note on l. 7.

l. 924. Probably interpolated from l. 1007: l. 1006 is certainly interpolated from l. 923.

l. 928. **θῆλυ**: for the neuter compare Virgil's 'varium et mutabile semper femina' (*Aen.* 4. 569).

ἐπὶ δακρύοις, 'prone to tears.'

l. 933. **μνησθήσομαι**, 'I will make mention.' *μεμνήσομαι*, which is suggested as a correction in one MS., would mean 'I will remember.'

l. 934. **ἐπεί**: the apodosis begins at l. 938.

l. 935. **τάδε** is explained by *μήτ' ἐμποδὼν . . . ναίειν*.

l. 938. Elmsley suggests **ἀπαροῦμεν**: but the present is often used in reference to the future.

l. 941. **ἄν** goes with *πείσαιμι*, and *πείσαιμι ἄν* implies the protasis *εἰ πειρῴμην*. 'I do not know whether I should persuade him (if I were to try).' *ἄν* is not unfrequently thus attached to verbs of

knowing, thinking, and saying, e. g. *οἶδα, οἶμαι, δοκῶ, φημί*, when grammatically it goes with a verb which is dependent on them.

l. 942. **δ' ἀλλά,** 'but at least:' compare *ἀλλά* in l. 912.

αἰτεῖσθαι πατρός. The usual construction of *αἰτεῖν* is with the accusative of the person of whom the request is made: the construction with the genitive alone seems to be unparalleled, though *αἰτεῖν παρά τινος* occurs and *παραιτήσει πατρός* is found in l. 1154. Hence there is some plausibility in Barthold's conjecture that l. 943, which is partly an awkward repetition of l. 940, should be omitted, and l. 942 altered to *δάμαρτα σὴν κέλευσον αἰτεῖσθαι πάρος* or something of the kind.

l. 944. **σφε** according to Schol. = *αὐτόν*, i. e. 'I think that she will persuade him.' Better 'I think that I shall persuade her.' This is more in harmony with Medea's words ll. 946 ff.

l. 945. In the MSS. assigned to Jason. But the Scholiast's comment *εἴπερ φίλανδρός ἐστι πάντα σοι πεισθήσεται ἡ Γλαύκη* shows that he assigned the line to Medea.

τῶν ἄλλων μία: similar to the common Greek (illogical) construction of *τῶν ἄλλων* with superlatives.

l. 949. The same line occurs l. 786, from which place it has perhaps been taken and interpolated here.

l. 955. **πατρὸς πατήρ:** compare l. 746.

δίδωσιν: for the tense compare Virg. *Aen.* 9. 266 'quem *dat* Sidonia Dido.' Historic present, here softened by the addition of *ποτε*.

l. 956. **φερνή** or **φερναί** strictly = the dowry brought by a wife to a husband, and the Scholiast supposes that the presents which Medea is sending to the bride were her own dowry. It is simpler to suppose that here *φερναί* is used loosely = 'wedding presents.'

l. 958. **μεμπτά** is an emphatic predicate. The Scholiast notes the *double entendre:* (1) *οὐκ ἀπόβλητα αὐτῇ τὰ δῶρα ἀλλὰ θαυμαστά:* (2) *οὐ γελάσει τὸ δῶρον ὡς ἀσθενές.*

l. 964. **μή μοι σύ,** 'say not so.' The ellipse of a verb of speaking is common, especially with negatives. Thus Aristoph. *Frogs* 581 *μηδαμῶς.*

πείθειν δῶρα καὶ θεοὺς λόγος. Plato *Republ.* 3. p. 390 E quotes a line: *δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας.*

l. 966. **κείνης ὁ δαίμων,** i.e. 'fortune is on her side.'

ll. 967 ff. **νέα τυραννεῖ,** i.e. 'she is young and in power; the attire which I send her suits her (not me), and it may induce her to use her power in favour of my request.'

φυγὰς ψυχῆς ἂν ἀλλαξαίμεθ', 'I would exchange their life for my exile,' i.e. 'would give my life instead of their going into exile.'

l. 972. **τοῦδε,** explained by the following line.

l. 975. **εὐάγγελοι (τούτων) ὧν ἐρᾷ τυχεῖν.**

ll. 976–1001. FOURTH STASIMON. 1st strophe and antistrophe, ll. 976-989.

The children are going to their death; the bride will put on the fatal attire.

2nd strophe and antistrophe, ll. 990–1001.

Jason is bringing destruction on his children and his bride. Medea will murder her children on account of her husband's treachery.

l. 978. χρῦσεῶν, as in l. 633.

l. 989. After ὑπερφεύξεται a word is wanting, corresponding in quantity to λαβοῦσα l. 981.

l. 991. παισὶν . . . βιοτᾷ. βιοτᾷ gives further precision, and shows in what the ruin consists. Similar is the use of two accusatives in expressions such as the Homeric *ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων*;

l. 995. μοίρας ὅσον παροίχει. Perhaps 'how far art thou from (suspecting) thy lot.' Compare l. 991 *οὐ κατειδώς*. The alternative is to take *μοίρας* as dependent on δύστανε and *παροίχει* = 'art ruined' (as *οἴχομαι* is used). 'Unhappy in thy lot, how greatly art thou ruined!'

l. 996. μεταστένομαι. The meaning of *μετά* in this compound is not certain. In *μεταστένω, μετακλαίω, μεταλγέω*, the meaning is certainly sometimes (and may be always) 'afterwards,' and so 'too late,' [or perhaps 'changing the theme,' passing from Jason to Medea. E. A.]

παίδων with τάλαινα, 'wretched in respect of thy children,' as in Eur. *Suppl.* 825 *ματέρες τάλαιναι τέκνων*.

ll. 1002–1250. FIFTH EPEISODION.

l. 1002. The attendant brings the children with him: hence οἵδε.

l. 1006. Certainly interpolated from l. 923. All the MSS. but one (which has *ἔτρεψας*) have the unmetrical reading *ἔστρεψας*; and *στρέψασα* is the word used in l. 923. *στρέφω* (not *τρέπω*) is the proper word to use of turning away the cheek (see also l. 1148), and the fact that it cannot be read here without violation of the metre is an indication of the interpolation.

l. 1009. τύχην here = 'misfortune.' Compare l. 1203.

μῶν . . . οὐκ οἶδα, i.e. 'am I unwittingly the bearer of bad news?'

l. 1010. δόξης εὐαγγέλου, 'the expectation of bringing good tidings.' In Greek poetry an adjective is often used which we must translate as a genitive dependent on the substantive with which it agrees. So Aesch. *Ag.* 262 *εὐαγγέλοισιν ἐλπίσιν*, 'hopes of good tidings.' Compare also l. 404 *τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις*.

ll. 1013, 1014. θεοὶ κἀγὼ ἐμηχανησάμην. The verb is in the singular, because Medea is thinking of herself mainly. The gods may have allowed it, but it is she who is guilty. *θεοὶ κἀγὼ ἐμηχανησάμην = ἐγὼ σὺν θεοῖς ἐμηχανησάμην*.

κακῶς φρονοῦσα, ambiguous: (1) with evil intent, (2) unwisely.

l. 1015. The MSS. have *κρατεῖς*. κάτει is Porson's correction. It corresponds to *κατάξω* in the next line. *κάτειμι* is the regular word for returning from exile.

πρὸς τέκνων, as if *κάτει* were passive, which in sense it is. 'You will be brought back by your children.' This quasi-passive use of intransitive verbs is common in Greek: e.g. *πίπτω, φεύγω, πάσχω, ἀποθνήσκειν*, etc. are constructed with *ὑπό* and the genitive.

l. 1016. κατάξω is ambiguous. (1) Medea means 'I shall soon bring others down to Hades.' (2) The attendant understands her to mean, 'I shall bring others back from exile sooner than be brought back myself.' ἄλλους he understands of the children who will be exempted from banishment (see the next line).

l. 1021. πόλις καὶ δῶμα. *λέγει ἀσήμως τὸν Ἅδην* Schol. She is thinking of their death, but uses words which the children must understand of their remaining at Corinth.

l. 1023. αἰεί, probably with *οἰκήσετ'*, not *ἐστερημένοι*.

l. 1026. λέκτρα and εὐνάς tautologous. Burges conjectured λουτρά, in support of which may be quoted Aesch. *P. V.* 555 ff. *μέλος . . . ὅτ' ἀμφὶ λουτρὰ καὶ λέχος σὸν ὑμεναίουν*. Schol. on Eur. *Phoen.* 347 *ἔθος ἦν τοῖς παλαιοῖς, ὅτε ἔγημέ τις, ἐπὶ τοῖς ἐγχωρίοις ποταμοῖς ἀπολούεσθαι.*

l. 1027. λαμπάδας τ' ἀνασχεθεῖν. Schol. on Eur. *Phoen.* 344 *ἔθος γὰρ ἦν τὴν νύμφην ὑπὸ τῆς μητρὸς τοῦ γαμοῦντος μετὰ λαμπάδων εἰσάγεσθαι.*

l. 1035. ζηλωτόν with ἐμέ. The word is sometimes of two, sometimes of three, terminations.

l. 1039. ἄλλο σχῆμα βίου. She is thinking of the 'life' in Hades. So Eur. *Hippol.* 194 *δυσέρωτες δὴ φαινόμεθ' ὄντες | τοῦδ' ὅτι τοῦτο στίλβει κατὰ γῆν | δι' ἀπειροσύνην ἄλλου βιότου | κοὐκ ἀπόδειξιν τῶν ὑπὸ γαίας.*

l. 1042. δράσω, aor. subj., not future. Compare l. 1271, where *τί δράσω*; is parallel to *ποῖ φύγω*;

l. 1051. τῆς ἐμῆς κάκης, exclamatory genitive.

l. 1052. τὸ προέσθαι. 'An accusative of the infinitive, with the article, sometimes occurs subjoined in *justification* of some expression of feeling just preceding' Riddell's edition of *Plato's Apology*, *Digest of Idioms*, § 85.

For the genitive and infinitive following compare Aristoph. *Clouds* 818 *τῆς μωρίας, | τὸ Δία νομίζειν ὄντα τηλικουτονί.*

The MSS. have φρενί and φρενός; but the Scholia, in MSS. that read *φρενός*, show that the reading of the Scholiast was *φρενί*, the explanation given being *ἐνδοῦναι τῇ φρενὶ μαλθακοὺς λόγους. φρενί,*

therefore, has the best authority. But *προέσθαι* can hardly be right, if the reading *μαλθακοὺς λόγους φρενί* (or *φρενός*) is genuine. *προέσθαι* = 'to utter,' and with this meaning neither the dative nor the genitive can be justified. There is, therefore, great probability in Badham's conjecture *προσέσθαι*, 'to admit,' 'to allow to enter.' **καί** = 'even.' ['To indulge my mind in gentle thoughts.' E. A.]

l. 1054. **θύμασιν**, the sacrifice of her children.

l. 1055. **διαφθερῶ** = 'unnerve.' Elmsley compares Aesch. *Ag.* 932 *γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ = οὐ μαλακὸς γενήσομαι.*

l. 1057. **ὦ τάλαν**, sc. *θυμέ*.

l. 1058. **ἐκεῖ μεθ' ἡμῶν**, i.e. in Athens.

l. 1059. After l. 1058 we must suppose a pause in Medea's soliloquy. In l. 1059 she returns to the resolution of murdering her children, and in ll. 1060, 1061 gives her reason, viz. that she will not leave them to the insults of enemies, i.e. in Corinth. This is inconsistent with l. 1058, but such inconsistency is natural in the tumult of conflicting emotions exhibited in this scene.

ll. 1062, 1063 occur again ll. 1240, 1241, whence they have probably been interpolated here, as Pierson first suggested; l. 1064 would be weak and superfluous after ll. 1062, 1063.

l. 1064. This has been done already (because the decisive step has been already taken), and it will not escape (being done).

l. 1065. **καὶ δή**, 'already.'

l. 1067. **ἀλλὰ ... γάρ**, not like the **ἀλλὰ ... γάρ** of l. 252. Here **γάρ** introduces the clauses *εἶμι ... ἔτι*, and gives the reason of the clause *παῖδας ... βούλομαι*, which is introduced by **ἀλλά**. A similar instance occurs in Eur. *Hippol.* 51–53 *ἀλλ' εἰσορῶ γὰρ τόνδε παῖδα Θησέως | στείχοντα, θήρας μόχθον ἐκλελοιπότα, | Ἱππόλυτον, ἔξω τῶνδε βήσομαι τόπων.* Compare also ll. 1301 ff, 1344 ff.

l. 1073. **ἀλλά**, 'at least.' Compare *ἀλλὰ τῷ χρόνῳ* l. 912, or more simply, = 'but,' a slight pause being made at *εὐδαιμονοῖτον*.

ἐκεῖ: she means 'in Hades.'

l. 1074. **προσβολή**, explained by Eur. *Hec.* 409 (quoted by Elmsley) *ἡδίστην χέρα | δὸς καὶ παρειὰν προσβαλεῖν παρηίδι.*

l. 1077. The reading is uncertain. The MSS. have *οἵα τε πρὸς ὑμᾶς, οἵα τ' ἐς ὑμᾶς, οἵα τε προσμᾶς*. **προσβλέπειν** appears not to occur elsewhere with a preposition. The usual construction is the simple accusative. Wecklein and Prinz read *οἵα τε παῖδας*, Nauck, *οἵα τ' ἔθ' ὑμᾶς*.

l. 1079. **βουλευμάτων**, not as above (ll. 1044, 1048) of her 'designs,' but = 'deliberate counsels.'

ll. 1081, 2. **διὰ λεπτοτέρων μύθων ἔμολον**. Compare Eur. *Alc.* 963 *διὰ μούσας* (gen. sing.) *καὶ μετάρσιος ἦξα*: and see note on l. 872.

ἁμίλλας, 'argument.'

l. 1084. ἀλλὰ γάρ: see note on l. 252.

l. 1085. μοῦσα (as in Eur. *Alc.* 963, quoted on l. 1082), in general sense. Hence the use of *μουσική* = the training of the mind, as opposed to *γυμναστική*, the training of the body.

καὶ ἡμῖν, even to us women (as well as men).

l. 1087. The readings of the MSS. *παῦρον δὲ δὴ* (or *δέ τι*) *γένος ἐν πολλαῖς* are corrupt. The reading adopted is due to Elmsley's conjecture. The sentence *μίαν . . . ἴσως* is parenthetical.

ll. 1087–1089. παῦρον, though an adjective agreeing with γένος, is virtually adverbial: 'You would *seldom* find the race of women not strange to the "muse."' So πολύς means 'often,' e.g. Plato *Republ.* 8, p. 562 C *λέγεται καὶ πολὺ τοῦτο τὸ ῥῆμα*, 'this is very *often* said.'

l. 1091. ἄπειροι, i.e. of having children, explained by the following words.

ll. 1094–1097. εἴθ' ἡδύ, etc., dependent on ἀπειροσύνην. Paley says, 'The idea is not fully developed. He meant "Through inexperience, whether children are a pleasure or a pain, they have nothing to regret if they miss the pleasure, while they are relieved from all the pain."' τυχόντες, sc. *τέκνων*.

l. 1103. ἐκ τούτων. Compare *ἐκ τῶνδε* l. 459.

l. 1107. καὶ δή. Compare l. 386, with note.

l. 1109. The reading is uncertain: the MSS. vary between *κυρήσας*, *κυρῆσαι*, *κυρήσει*, and in next line between *οὗτος* (corrected to *οὕτως* in one MS.) and *οὕτω*. With the text adopted translate 'but if this fortune shall chance, Death is gone off bearing away their children's bodies to Hades.' Death is then conceived as coming to carry away the children, as in the *Alcestis* he comes to carry off Alcestis.

l. 1112. λύει: see note on l. 566.

l. 1119. πνεῦμα ἠρεθισμένον, 'hurried breathing.'

l. 1123. λιποῦσα, 'neglecting (or 'rejecting') neither ship nor car,' i.e. using any means of escape.

l. 1129. μέν: see note l. 676.

l. 1130. ἥτις indicates that it is her conduct which makes the messenger speak not quite confidently of her sanity.

l. 1133. φίλος (as often) = *φίλε*.

l. 1136. δίπτυχος, a word which is common in Euripides, simply = 'double,' or in plural 'two,' the second part of the compound having lost its force as in English 'two*fold*.' In the Homeric *δίπτυχος* and *δίπτυχα* (accusative singular) the original sense of the compound is retained.

l. 1139. From the Scholiast's comment, *πολὺς ἦν λόγος κατὰ τὴν οἰκίαν*, Weil conjectures *δι' οἴκων*, but the phrase *δι' ὤτων* is common.

l. 1143. **στέγας**: see note on l. 7.

l. 1150. **ἀφῇρει**: see note on l. 456.

l. 1151. **οὐ μὴ . . . ἔσει**, 'you shall not be' = 'do not be' (a strong prohibition). This common idiom is generally explained as interrogative, 'will you not not-be?' i. e. 'will you not refrain from being?' But probably *οὐ μή* is equivalent to a single strong negative. See the discussion in Goodwin's *Moods and Tenses* § 89. 2, Remark 1.

l. 1152. If the explanation of *οὐ μὴ ἔσει* given in the preceding note is correct, the futures that follow must be interpreted as affirmative = imperative. **παύσει**, 'you shall cease,' = 'cease.' This is not an uncommon use of the future. The use of the optative with *ἄν* = a gentle imperative may be compared.

l. 1153. **οὔσπερ ἄν**, sc. *νομίζῃ*.

l. 1155. **ἐμὴν χάριν**, this (not *ἐμοῦ χάριν*) is the usual construction: similarly *σὴν χάριν*. On this analogy even *πατρῴαν χάριν* is found Eur. *Heraclidae* 241, where *πατρὸς χάριν* would be regular.

l. 1158. **πατέρα καὶ παῖδας σέθεν**, '*their* father and *your* children.'

l. 1162. **εἰκώ**, not a contraction of *εἰκόνα*, but formed on the analogy of words like *φειδώ*.

l. 1164. **ἁβρὸν βαίνουσα**: compare l. 831 *βαίνοντες ἁβρῶς*. The construction of *βαίνειν* with the accusative neuter, virtually = an adverb, is common.

l. 1166. **τένοντ' ἐς ὀρθόν**: the meaning is doubtful, but *τένοντα* must be understood as part of the foot, not of the neck. The most probable explanation seems to be 'looking at her foot stretched out,' i. e. she stretches out her foot in order to see better how the dress falls in front. This interpretation is supported by Aesch. *Eum.* 294 *τίθησιν ὀρθὸν ἢ κατηρεφῆ πόδα*, where *ὀρθόν* seems to be 'stretched out,' as opposed to *κατηρεφῆ*, 'covered with the robe.' This is substantially Paley's explanation. Another possible interpretation is that of Pflugk, 'erecto pede, i. e. digitis innixa retro spectat,' i. e. she stands on tiptoe and looks back to see how the dress falls behind.

l. 1168. **λεχρία**, i. e. not able to hold herself upright.

ll. 1169, 1170. **μόλις φθάνει θρόνοισιν ἐμπεσοῦσα μὴ πεσεῖν**. There seems to be no exact parallel to this contruction, 'with difficulty she throws herself on the chair before she falls' (more literally 'so as not to fall').

l. 1172. **Πανὸς ὀργάς**. Sudden frenzy was ascribed to the in-

fluence of Pan; compare Eur. *Hippol.* 142, *Rhesus* 36. Such a divine visitation need not be a subject of dread. Hence at first the attendant raises a joyful cry (*ἀνωλόλυξε* l. 1173). Contrast ll. 1176, 7.

ll. 1174, 1175. **ἀπὸ . . . στρέφουσαν.** Tmesis.

ll. 1177, 1178. **ἡ μὲν . . . . ἡ δέ,** different attendants.

ll. 1181, 1182. Parallel passage, Eur. *El.* 824 *θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς | δισσοὺς διαύλους ἵππιος διήνυσε*, which shows that the time occupied in traversing a racecourse was taken as a measure of time. **ἕκπλεθρον** is confirmed by Eur. *El.* 883 *ἕκπλεθρον δραμὼν ἀγῶνα.* The genuineness of the lines is supported by these two passages, but the reading is doubtful. The reading given in the text is that of the MSS., which however cannot be right. For if **ἕκπλεθρον** (not *ἑκπλέθρου*) be read, **κῶλον** must mean the 'limb' of the racecourse, as in Aesch. *Ag.* 344 *κάμψαι διαύλου θάτερον κῶλον πάλιν*, not the limb (leg) of the *βαδιστής.* In this case *ἀνέλκων* cannot be right. *ἀνελθών* has been conjectured. With that reading translate 'coming back along the six-plethra limb of the racecourse a swift walker was touching the goal when the maiden awoke from her trance.' The general sense of the passage will be that the maiden remained speechless during the time that a swift walker would take to traverse the six-plethra course to the end and back again to the goal from which he started. The absence of *ἄν*, which might have been expected, makes the statement more vivid. Musgrave's conjecture, *ἂν ἥπτετο,* is unnecessary. Others, adopting Reiske's conjecture *ἑκπλέθρου*, understand *κῶλον* of the walker's leg. The objection to this is that *ἀνέλκων* ('dragging up') suggests slow walking, not that of a *ταχὺς βαδιστής.*

l. 1183. **ὄμματος** is perhaps corrupt. **ἐξ ἀναύδου ὄμματος** would be a strange expression, the harshness of which Wecklein tries to soften by saying that the speechless state of the maiden is revealed in her closed eyes. *ἐξ ἀναύδου* may be taken apart from *ὄμματος* = 'from being speechless' (*ἀναύδου*, adj. of two terminations, being here feminine); compare Soph. *O. T.* 454 *τυφλὸς ἐκ δεδορκότος* and many similar passages. But in this case some change must be made in what follows: e. g. *καί* altered to *κἀκ.*

Paley makes *ἀναύδου* neuter, 'a speechless state;' but it is doubtful whether the expressions which he quotes justify the construction.

l. 1193. 'The gold (i.e. the golden headdress) kept its clasp firmly fixed.' Herwerden conjectures *χρυσοῦν*, 'the golden clasp kept (the headdress) firmly fixed.'

l. 1197. **δῆλος**: elsewhere the feminine is **δήλη.** **ὀμμάτων κατάστασις,** 'fixed gaze.'

l. 1198. **εὐφυὲς πρόσωπον** (sc. *δῆλον ἦν*); ll. 1197, 8 explain why she was *δυσμαθὴς ἰδεῖν* l. 1196.

l. 1203. **τύχην**, etc. *ἡ δυστυχία τῆς Γλαύκης καὶ τὸ περὶ ταύτην πάθος ἐπαίδευεν ἡμᾶς καὶ ἀπέτρεπεν* Schol. For *τύχη = δυστυχία* compare l. 1009.

l. 1209. **γέροντα τύμβον**. An old man on the verge of the grave. The same expression occurs in Eur. *Heraclidae* 166, 167. Aristophanes has simply *τύμβος* in this sense *Lys.* 372. A late Greek word to express the same idea is *τυμβογέρων*.

l. 1216. **εἰ δὲ ἄγοι**. The optative of 'indefinite frequency,' 'it ever:' hence the imperfect **ἐσπάρασσεν** in the next line. *ἄγοι*, 'pulled.'

l. 1218. **ἀπέστη**: 'he gave up the attempt.'

l. 1221. **ποθείνη δακρύοισι** can hardly mean anything but 'desired by tears,' i. e. a calamity worthy of tears, as if tears desired a matter which is worthy of them. There seems, however, to be no parallel to the expression, which is perhaps corrupt.

l. 1222. I. e. 'let me say nothing of what you should do.'

l. 1223. **αὐτή**, i. e. 'without my assistance.'

l. 1227. **ζημίαν ὀφλισκάνειν**. *ζημίαν* certainly seems inappropriate here; it is the *vanity* of human 'wisdom,' not the *punishment* of it, which is dwelt upon. The reading of the Aldine edition, *μωρίαν*, gives a good sense, but is apparently due to mere conjecture. Prinz considers ll. 1225–1227 an interpolation based on ll. 580, 581, where *ζημίαν ὀφλισκάνει* is appropriate.

l. 1234. **ἥτις**: see note on l. 192.

l. 1236. **τοὔργον**, explained by the words which follow.

l. 1238. For **ἄγουσαν** after the dative **μοι κτανούσῃ** see note on l. 57.

ll. 1242, 1243. **μέλλομεν . . . μὴ πράσσειν**. *μέλλω*, when = 'I delay,' is constructed with the infinitive with or without *μή* or *μὴ οὐ*, the absence or presence of the negative not affecting the sense. The *μή* appears redundant, but *μέλλω μὴ πράσσειν* strictly = 'I delay, so as not to do.'

l. 1245. Strictly **λαβέ** addressed to her hand, **ἕρπε** to herself.

βαλβῖδα. The 'starting line' in a race; and so the Scholiast explains here *ἀρχὴν δυστυχοῦς βίου καὶ πράξεως ἀτόπου*. As the 'starting line' was also the 'finish' of the race, the word was occasionally used of the 'goal.' But Medea is not thinking of her life as coming to an end.

l. 1249. **ὅμως** with **εἰ κτενεῖς**: see note on l. 280; and compare Aesch. *Choeph.* 115 *μέμνησ' Ὀρέστου κεἰ θυραῖός ἐσθ' ὅμως*.

ll. 1251–1292. LAST STASIMON. 1st strophe and antistrophe, ll. 1251–1270.

O Earth and Sun, suffer her not to murder her children.

Why, Medea, art thou angry with thy own offspring? The murder of kin leaves a stain that is hard to get rid of.

2nd strophe and antistrophe, ll. 1273–1292.

The children cry for succour, which should be given.

Hardhearted mother! There was only one woman ere now, Ino, who slew her children.

This choral song is very corrupt. There is some want of correspondence between strophe and antistrophe, and in the 2nd strophe two lines must have been lost before l. 1275 corresponding to ll. 1284, 1285.

l. 1254. **αὐτοκτόνον.** In this word, as in *αὐτοφόνος, αὐτοφόντης* (l. 1269), and *αὐτόχειρ* (l. 281), *αὐτός* has sometimes the sense of 'one's own kin,' not only 'oneself.'

ll. 1255, 1256. For the sense compare ll. 746 and 954, 955. **ἔβλαστεν,** sc. *τέκνα.*

ll. 1256, 1257. **πίτνειν ὑπ' ἀνέρων:** see note on l. 1015.

ll. 1259, 1260. **τάλαιναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων.** Probably corrupt. Paley translates, 'one who has been turned into a murderous fury by the influence of evil demons.' But *Ἐρινύν ὑπ' ἀλαστόρων* in this sense seems very doubtful Greek.

l. 1261. **μόχθος τέκνων.** Explained by ll. 1030, 1031.

l. 1263. **κυανεᾶν Συμπληγάδων:** see note on l. 2.

l. 1265. **βαρύς.** See note on l. 38.

l. 1267. **ἀμείβεται.** The reading can hardly be genuine. *ἀμείβεται* standing by itself is not intelligible. The meaning of the passage may be 'murder succeeds to murder,' but this would require *φόνον* (Weil), or *φόνου* (Wecklein) *φόνος ἀμείβεται,* or something like it.

ll. 1268–70. The reading, construction, and meaning of these words are very doubtful. Perhaps 'grievous to mortals are pollutions from (the blood of) their kin falling on the ground, woes in consonance (with their crime) inflicted (*πίτνοντα*) by the gods on the households of those who slay their own,' literally 'falling on those who slay their own, upon their houses.'

Of the conjectures proposed, Weil's *ἐπέγειρεν* for *ἐπὶ γαῖαν* seems the most plausible. Then **μιάσματα** is the subject, **ἄχη** the object, of *ἐπέγειρεν.*

l. 1277. **ἐν δέοντι γάρ,** sc. *ἐστι.* Compare *ἐν καλῷ ἐστι,* 'it is good;' *ἐν ἀσφαλεῖ ἐστι,* 'it is safe;' *ἐν εὐμαρεῖ ἐστι,* 'it is easy.'

l. 1279. ὡς ἄρα: often used in exclamations expressive of surprise, where something which could not be believed is recognised to be true.

l. 1280. ἄτις: see note on l. 192.

l. 1281. αὐτόχειρι μοίρᾳ. The Scholiast explains by *αὐτόχειρι θανάτῳ*. This explanation, however, is not applicable to the precisely similar expression in Eur. *Herc. Fur.* 1024 λυσσάδι συγκατειργάσω μοίρᾳ. Probably *μοίρᾳ* is used vaguely; *αὐτόχειρι μοίρᾳ* = *αὐτοχειρίᾳ*.

l. 1282 ff. Euripides here follows a tradition that Ino killed both her children. The commoner form of the story was that Hera, being angry with Ino and her husband Athamas for having brought up the infant Dionysus (the child of her rival Semele), drove them mad, so that Athamas killed their son Learchus, and Ino leapt into the sea with their other son Melikertes.

l. 1285. ἄλῃ, in literal sense 'wandering,' not 'frenzy.'

l. 1286. φόνῳ: dative of the cause (compare l. 405); on account of the murder of her children she threw herself into the sea: she first killed her children and then herself.

l. 1288. ἀκτῆς ὑπερτείνασα πόδα, i. e. leaping from a height into the sea.

l. 1290. I. e. After this nothing can seem terrible: every murder after this is an anticlimax.

l. 1292. βροτοῖς· *ῥέζειν κακὰ* (*ἀγαθά*, etc.) is generally constructed with the accusative of the person (compare l. 1302). The dative is less direct; = 'to work woe *for* mortals.'

ll. 1293-end. EXODUS.

l. 1296. νιν . . . σφε. It is very doubtful whether the pronoun can be repeated within so short a distance. The repetition could only be defended by supposing a moment's pause at *νιν*. Barnes conjectured *νυν* for *νιν* (*νυν* = 'now'), Elmsley *γε* for *σφε*, quoting several examples of *ἤτοι . . . γε* followed by *ἤ*.

l. 1301. ἀλλ' οὐ γάρ. See note on l. 1067. *οὐ γὰρ . . . ἔχω* gives the reason of what follows, especially l. 1303.

l. 1302. I. e. (*ἐκεῖνοι*) οὓς ἔδρασεν (*κακῶς*) κείνην ἔρξουσιν κακῶς.

l. 1304. οἱ προσήκοντες γένει, i. e. the kindred of Kreon and his daughter. μοι, dativus ethicus.

l. 1305. μητρῷον φόνον, i. e. the murder which the children's mother has committed.

l. 1308. ἦ που: see note on l. 695.

l. 1310. τί λέξεις; several times in Euripides. The explanation of the future is perhaps that it is feared that there is something

more to follow, or that some confirmation of the statement is expected.

l. 1311. The genitive is generally explained as genitive absolute. On the understanding that thy children are dead, think (of them as such). Exactly parallel are Aesch. *P. V.* 760 *ὡς τοίνυν ὄντων τῶνδέ σοι μαθεῖν πάρα*, and Soph. *Aj.* 281 *ὡς ὧδ' ἐχόντων τῶνδ ἐπίστασθαί σε χρή*. Perhaps the genitive is rather to be explained as dependent upon the verb, 'think about thy children as no more.' See Riddell's edition of Plato's *Apology*, *Digest of Idioms* § 26, C.

l. 1314. Jason calls to the attendants within the house to undo the bolts.

l. 1316. **τὴν δὲ τίσωμαι**: a participle would be expected, parallel to *θανόντας*; but the construction is changed, *τὴν δὲ τίσωμαι* being made parallel, not to *τοὺς μὲν θανόντας*, but to *ὡς ἴδω*.

The MSS. vary between *δίκην* and *φόνῳ*. Each has about the same amount of MS. authority and either is possible. For *τίσωμαι δίκην* see note on l. 261. **τίσωμαι φόνῳ** = 'requite with murder.'

l. 1317. *ἐπὶ ὕψους παραφαίνεται ἡ Μήδεια ὀχουμένη δρακοντίνοις ἅρμασι καὶ βαστάζουσα τοὺς παῖδας*. Schol. see l. 1321. *δρακοντίνοις* perhaps preserves a stage tradition of the manner in which this was represented. **ἀναμοχλεύεις**, 'unbar,' i. e. 'get the doors unbarred.' See note on l. 486.

l. 1323. **μέγιστον ἐχθίστη**: so in Shakespeare, 'most boldest,' 'most unkindest,' 'most worst.'

l. 1325. **ἥτις**: see note on l. 192.

l. 1334. **παρέστιον**. Euripides here follows the tradition that Medea's brother was killed by her at Colchis. A common form of the story was that he was killed during the flight from Colchis, and his body strewn in fragments in the way of the pursuers, in order to delay them.

l. 1340. **ὧν** after the singular **οὐκ ἔστιν ἥτις**: for the plural antecedent followed by the singular relative see l. 220.

l. 1341. **κῆδος**, accusative in apposition to the sentence; as in Eur. *Or.* 1105 Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν.

l. 1342. **τῆς Τυρσηνίδος**· *τῆς Σικελικῆς· ἐκ τούτων δὲ φανερός ἐστιν Εὐριπίδης τὴν τοῦ Ὀδυσσέως πλάνην περὶ τὴν Ἰταλίαν καὶ Σικελίαν ὑπειληφὼς γεγονέναι*. Schol.

l. 1343. For Scylla see Homer *Od.* 12. 85 ff.

ll. 1345, 6. **τοιόνδ' ... θράσος** is parenthetical, giving the reason of *οὐ γὰρ ... δάκοιμι*, which is itself subordinate to *ἔρρε*; see note on l. 1067.

ll. 1348, 1349. οὔτε followed by οὐ (not οὔτε) is exceptional, but not very uncommon.

l. 1353. οἷα πέπονθας, i. e. good; οἷα εἰργάσω, i. e. evil.

l. 1354. οὐκ ἔμελλες, 'you were not going to do it' (as you expected); i. e. 'you were mistaken when you expected,' as Elmsley paraphrases.

ll. 1354–1356. In l. 1356 all the MSS. have οὔτ' . . . οὔτ', which after οὐκ would be more exceptional than οὔτε . . . οὐ in ll. 1348, 1349. Elmsley's alteration οὐδ' . . . οὐδ' is probably right.

l. 1362. λύει: probably, as the Scholiast explains, = λυσιτελεῖ. See note on l. 566. The alternative is to make ἄλγος the object of λύει: 'it does away with' (not 'alleviates,' a sense which the word could hardly bear) 'my pain, if you do not mock me;' i. e. ἢν σὺ μὴ ἐγγελᾷς virtually supplying the subject of λύει.

l. 1367. γ' emphasizes λέχους.

l. 1371. οἴμοι. The reading is uncertain. The MSS. have ὤμοι, ᾤμοι, οἴμοι. Burges conjectured ὠμοί, Tyrwhitt οἶμαι.

l. 1373. δῆτα is often used in affirmation of what has just been said with repetition of the word used by the previous speaker. So here: 'the gods know,' 'yes, they know.'

l. 1374. στύγει is Weil's conjecture for the MS. reading στυγῇ (i.e. according to the Attic form, στυγεῖ, 2nd sing. of pres. indic. passive). The imperative takes up the word ἀπόπτυστον in the preceding line.

πικρὰν βάξιν, 'bitter words.

l. 1379. ἀκραίας: a name given to several divinities, e.g. Hera, Aphrodite, Artemis, probably as having temples on the 'heights.' Liv. 32. 33 'Promuntorium est adversus Sicyonem Iunonis quam vocant Acraeam, in altum excurrens; traiectus inde Corinthum septem fere millium passuum.'

l. 1382. The sacrifices made to the children of Medea at Corinth are mentioned by Pausanias 2. 3 7, according to whom they were instituted in expiation of the murder of the children committed, not by Medea, but by the Corinthians.

τέλη, 'offerings:' in Pausanias *θυσίαι*.

l. 1387. *κοιμώμενον γὰρ αὐτὸν ὑπὸ τὴν Ἀργὼ κατασαπεῖσαν ὑπὸ πολλοῦ χρόνου, μέρος τι ταύτης ἐπιπεσὸν κατὰ τῆς κεφαλῆς ἔκρουσεν* Schol.

l. 1391. δαίμων, when distinguished from *θεός*, is a spiritual being of lower rank.

l. 1392. ξειναπάτου may be either 'deceiver of strangers,' or 'deceiver of hosts,' for Medea had extended hospitality to him in Colchis.

l. 1395. γ'. 'Satis erat respondere *στείχω*. Sed addit aliquid Iason, nempe *δισσῶν ἄμορος τέκνων*. Huiusmodi additamenta fere γε sibi sumunt.' Elmsley, quoting Eur. *Alc.* 375, ΑΛ. *ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.* ΑΔ. *δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.*

l. 1396. I. e. 'you do not yet know what real sorrow is: there is worse in store for you.'

Porson reads *γήρασκ'*, in order to get rid of the short syllable at the end of the line before the vowel that begins the next line. But though, as a rule, there is metrical continuity throughout an anapaestic system, there are a sufficient number of other instances in which there is a short syllable or hiatus at the end of the anapaestic dimeter to justify the reading in the text.

l. 1398. κἄπειτ', 'and yet, that being the case,' i. e. did you then kill them, though you loved them?

ll. 1399, 1400. The construction is to be explained as = *φιλίου χρῄζω στόματος* (*ὥστε*) *προσπτύξασθαι* (*αὐτό*). Compare Eur. *Phoen.* 1671 (1665) *στόμα γε σὸν προσπτύξομαι*, which shows that the accusative is the case required with the verb. The construction here is similar in *principle* to that found in l. 37, where see note.

l. 1409. τάδε. *τὰ παιδία* Schol. κἀπιθεάζω is Blomfield's correction of the MS. reading *κἀπιθοάζω*, a word which is probably due simply to mistake in the only two passages where it is found, viz. here and in Aesch. *Choeph.* 856.

ἐπιθεάζει is explained by Hesychius as = *θεοὺς ἐπικαλεῖται.*

l. 1413. Literally, 'would that I had never, having begotten them, seen them put to death at your hands;' but the stress is on φύσας, so that virtually the words = 'would that I had never begotten them to see them put to death at your hands.' ὄφελον. The omission of the augment in this word occurs sometimes even in prose (though not of the classical period, with the exception of Herodotus).

ll. 1415-end. This stereotyped ending occurs in five plays of Euripides, with only this variation, that the first line in the remaining four plays is *πολλαὶ μορφαὶ τῶν δαιμονίων*. A stereotyped ending is not likely to be always appropriate, and in fact the lines are not particularly applicable to the Medea.

APPENDICES.

I.

List of chief variations from the readings of the MSS.

l. 88. *οὕνεκ'*, MSS.

l. 124. *γ'*, Reiske. *τ'*, MSS.

l. 133. *ἀλλὰ*, Hermann. *ἀλλ' ὦ*, MSS.

l. 135. *γόον*, Elmsley. *βοήν*, *βοάν*, and *μολών*, MSS.

l. 140. *τὸν*, Musgrave. *ὁ*, MSS.

l. 149. *ἀχὰν*, Elmsley. *ἰαχὰν*, MSS.

l. 151. *ἀπλάτου*, Elmsley. *ἀπλάστου* and *ἀπλήστου*, MSS.

l. 159. *εὐνάταν*, Tyrwhitt. *εὐνέταν*, MSS.

l. 160. See notes.

l. 204. *ἀχὰν*, Dindorf. *ἰαχὰν*, MSS.

l. 228. *γιγνώσκεις*, Musgrave. *γιγνώσκειν* or *γινώσκειν*, MSS.

l. 234. *τοῦτ' ἔτ'*, Brunck. *τοῦτ'*, *τοῦδ' ἔτ'*, and *τοῦτό γ'*, MSS.

l. 240. *ὅπως*, Meineke. *ὅτῳ*, MSS.

l. 262. *ἥ τ'*, Porson. *ἦν τ'*, MSS.

l. 317. *βουλεύῃς*, Elmsley. *βουλεύσῃς*, MSS.

l. 415. *στρέψουσι*, Elmsley. *στρέφουσι*, MSS.

l. 421. *λήξουσ'*, Heath. *λήξουσιν*, MSS.

l. 431. *πατρίων*, Aldine ed. *πατρῴων*, MSS.

l. 450. *οὕνεκ'*, MSS.

l. 594. *βασιλέων*, Elmsley. *βασιλέως*, MSS.

l. 643. *δώματα*, Nauck. *δῶμα*, *δῶμα* * * and (by a recent hand) *δῶμά τ' ἐμὸν*, MSS.

l. 647. *οἰκτρότατον*, Musgrave. *οἰκτροτάτων*, MSS.

l. 655. *μῦθον*, Nauck. *μύθων*, MSS.

l. 656. *ᾤκτισεν*, Musgrave. *ᾤκτειρεν* and *ᾤκτειρε*, MSS.

l. 695. *μή που*, Schenkel. *ἦ που*, MSS.

l. 822. *λέξῃς*, Elmsley. *λέξεις*, MSS.

l. 835. All the MSS. have *ῥοαῖς*, which in one MS. is corrected by a second hand to *ῥοάς*.

ll. 839, 840. See notes.

l. 852. *αἴρει*, Elmsley. *αἰρῇ*, MSS.

l. 855. *τέκνα μὴ φονεύσῃς*, MSS. *μὴ* rejected by Brunck.

ll. 856 ff. See notes.

l. 867. *οὔ τἂν*, Porson. *οὐκ ἂν*, MSS.

l. 930. According to Prinz all the MSS. have *ἐξηύχουν*; according to Kirchhoff one MS. has *ἐξηύχου*.

l. 932. *οὔνεκ'*, MSS.

l. 945. This line is given by the MSS. to Jason, by the Scholiast to Medea.

l. 970. *δ'*, Elmsley. *τ'*, MSS.

l. 978. *ἀναδεσμᾶν*, Elmsley. *ἀναδέσμων*, MSS.

l. 983. *πέπλον*, Elmsley. *πέπλων* and *πέπλου*, MSS.

l. 984. *χρυσότευκτόν τε*. *τε* added by Reiske.

l. 1012. The MSS. have *τί δαὶ*, or *τί δὲ*, corrected to *τί δὴ* in one MS.

l. 1015. *κάτει*, Porson. *κρατεῖς*, MSS.

l. 1087. The MSS. have *παῦρον δὲ δὴ* (or *δέ τι*) *γένος ἐν πολλαῖς εὕροις ἂν ἴσως κοὐκ ἀπόμουσον*, κ.τ.λ. Reiske suggested rejecting *δὴ* and reading *οὐκ* for *κοὐκ*, Elmsley inserted *μίαν* before *ἐν πολλαῖς*.

l. 1094. *μὲν*, Porson. *μέν τ'*, MSS.

l. 1101. *θρέψουσι*, Brunck. *θρέψωσι*, MSS.

l. 1119. *πνεῦμα δ'*, Hermann. *πνεῦμά τ'* or *πνεύματ'*, MSS.

l. 1141. *κυνεῖ*, Brunck. *κύνει*, MSS.

ll. 1255, 56 do not correspond with ll. 1265, 66.

ll. 1259, 60. *τάλαιναν φονίαν τ'*, Seidler. *φονίαν τάλαινάν τ'*, MSS.

l. 1262. *μάταν ἄρα*, Musgrave. *ἄρα μάταν*, or simply *μάταν*, MSS.

l. 1280. *ὃν*, Seidler. *ὧν*, MSS.

l. 1290. *δῆτ'*, Elmsley. *δή ποτ'*, MSS.

l. 1292. *ὅσα*, Seidler. *ὅσα δὴ*, MSS.

l. 1295. *τοισίδ'*, Canter. *τοῖσδέ γ'* and *τοῖσιν*, MSS.

l. 1356. *οὐδ' . . . οὐδ'*, Elmsley. *οὔθ' . . . οὔθ'*, MSS.

l. 1367. *οὕνεκα*, MSS.

l. 1374. *στύγει*, Weil. *στυγῇ*, MSS.

l. 1398. *ἔκανες*, Elmsley. *ἔκτανες*, MSS.

l. 1409. *κἀπιθεάζω*, Blomfield. *κἀπιθοάζω*, MSS.

II.

On the Choral Metres in the Medea.

THE simplest Greek metres are those in which the feet consist either of dactyls or trochees or their equivalents. In the dactyl the accentuated part of the foot is of the same value in point of time as the unaccentuated part; in the trochee the accentuated part of the foot is in point of time double the unaccentuated part. If the short syllable is taken as the unit of time it may be said that the dactylic measure is in four time (– ∪ ∪ = 2 + 1 + 1), the trochaic measure

in three time ($- \cup = 2 + 1$). In the dactylic and trochaic measures strictly so called the accentuated precedes the unaccentuated beat; the other species in which the unaccentuated precedes the accentuated beat are called anapaestic and iambic. The anapaestic and dactylic measures are both in four time, the iambic and trochaic measures in three time.

Choral metres are, however, rarely composed in simple dactyls (or anapaests) or in simple trochees (or iambics). In most choral metres a mixture of dactyls and trochees is found. These mixed metres fall into two classes according as the dactyls and trochees are (1) mixed together in the same rhythmical 'sentence' (or κῶλον), or (2) kept separate, one 'sentence' containing dactyls, another trochees. The 'sentence' $- \cup - \cup \cup - \cup - \cup$ would be an instance of the former, the combination of the 'sentences' $- \cup \cup - \cup \cup - -$ and $- \cup - -$ an instance of the latter. It cannot be supposed that in these 'sentences' the dactyls and trochees differ in duration of time from one another, for rhythm consists in the recurrence of equal divisions of time, and the rhythm would be destroyed if, e. g. in the first 'sentence' quoted above, the dactyl took a longer time to pronounce than the trochee. It is difficult to determine precisely how the two apparently incongruous feet were reconciled. The most probable explanation is that while the proper relation of time between the accentuated and the unaccentuated beat was maintained both in the trochee and in the dactyl, the long and the short syllables had not precisely the same value in point of time in the two different feet. Thus if in the 'sentence' $- \cup - \cup \cup - \cup - \cup$ we take the trochee as the main element and give it the value of 3 (2 + 1), the long and short syllables in the dactyl will have the value of $\frac{6}{4}$ and $\frac{3}{4}$ respectively. The trochee (2 + 1) and the dactyl ($\frac{6}{4} + \frac{3}{4} + \frac{3}{4}$) will both = 3 and the times occupied in pronouncing the trochee and the dactyl will be equal. Similarly in the combination of the 'sentences' $- \cup \cup - \cup \cup - -$ and $- \cup - -$, it must be assumed that the dactyl and the trochee have the same duration. If the dactyl, which appears to be the main element, is taken as the basis, the rhythm will be in four time and the long and short syllables in the trochee will have the value of $\frac{8}{3}$ and $\frac{4}{3}$; then the dactyl (2 + 1 + 1) and the trochee ($\frac{8}{3} + \frac{4}{3}$) will both = 4. The same thing may be put more simply by saying that in the former class of metres the long and short syllables in the dactyl are both pronounced more rapidly than those which make up the trochee, and that in the latter class of metres the long and short syllables in the trochee are pronounced more slowly than those which make up the dactyl.

The former class of metres is generally called logaoedic: the latter is called dactylo-epitritic, as being a combination of a dactyl and a metrical 'sentence' – ∪ – – which was called epitritic, because the – – *appeared* to be to the – ∪ in the relation of 4 to 3 (ἐπίτριτος). In point of time the – ∪ and – – would practically be equal.

One of the chief difficulties in analysing Greek metres arises from the fact that the long syllable is not always simply double the short syllable, but may have either less or more than that (its normal) duration. Thus in the trochaic line – ∪ – ∪ – ∪ – ∪ – ∪ – ∪ – a spondee may be substituted for a trochee in the even places, i. e. the long syllable in the unaccentuated beat of the spondee has a shorter duration than the ordinary long syllable. On the other hand the long syllable is often found = – ∪ and sometimes = – –. Thus in a 'sentence' such as – ∪ – ∪ ∪ – – the penultimate syllable may be = – ∪, so that the whole sentence would consist of four feet, or the penultimate syllable may have its normal value and the whole sentence may consist of three feet. In the following analysis of the choral metres no attempt is made to determine precisely the value of the long syllable in every case; the object of the analysis is to show the class of metres to which each choral song belongs, without entering into a discussion of the many difficulties which beset a detailed analysis, and on which in many cases it is probable that no certainty can be attained. The metrical schemes must therefore be regarded as representing merely an approximation to the original rhythms. They should at least enable a reader to recite the choral songs with some appreciation of their rhythmical value.

Πάροδος of the Chorus.

131–138.

1. ∪∪ˊ – – ∪∪– ∪∪– 4 anapaests.
2. – ˊ – – 2 anapaests.
3. ˊ∪∪ –∪∪ –∪∪ –∪∪ – – 5 dactyls.
4. ˊ∪∪ –∪∪ –∪∪ –∪∪ –∪∪ –∪∪ 6 dactyls.
5. ˊ∪∪ –∪∪ –∪∪ –∪∪ –∪∪ 5 dactyls.
6. ∪ˊ –∪ –∪ – –

The accent indicates the first accentuated beat in each line, and sometimes the beginning of a fresh 'sentence' in the middle of a line.

Line 6 is iambic: the first long syllable in this line certainly = –∪.

148–159 strophe = 173–184 antistrophe.

1. – ⏑ ⏑ – – – – ⏑̄ ⏑̄ – 4 anapaests.
2. – ⏑ – – – – – – 4 anapaests.
3. – ⏑ – – 2 anapaests.
4. – ⏑ ⏑ ⏑ – ⏑ – –
5. – ⏑ ⏑ ⏑ – ⏑ – –
6. – ⏑ ⏑ ⏑ – ⏑ – –
7. ⏑̄ ⏑ ⏑ ⏑ – –
8. ⏑ ⏑ – ⏑ –
9. ⏑ ⏑ ⏑ – ⏑ – –
10. – ⏑ ⏑ ⏑ – ⏑ – –
11. – ⏑ ⏑ ⏑ – ⏑ – – – – – (?)
12. ⏑ – – ⏑ ⏑ – ⏑ – – –

} logaoedic.

There is some corruption in line 11, which does not agree in strophe and antistrophe.

Epode.

204–212.

1. ⏑ – – ⏑ – ⏑ – ⏑ –
2. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –
3. ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – –
4. ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑
5. – ⏑ ⏑ – ⏑ – ⏑ –
6. ⏑ ⏑ ⏑ – ⏑
7. ⏑ ⏑ ⏑ – ⏑ ⏑ –
8. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
9. ⏑ – – ⏑ ⏑ – –

} logaoedic.

The first four stasima in the Medea are all constructed on the same plan. Each consists of a couple of strophes and antistrophes, the first strophe in dactylo-epitritic rhythm, the second in logaoedics.

It must be remembered that the chief elements in the dactylo-epitritic rhythm are – ⏑ – ⏑ – – and – ⏑ – –. The vertical line marks the separation of the dactyls from the epitrites.

First *στάσιμον* 410–445.

410–420 first strophe = 421–430 antistrophe, dactylo-epitritic.

1. ⏑̄ ⏑ ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ – –
2. ⏑ ⏑ – – | ⏑ ⏑ ⏑ – ⏑ ⏑ –

3. ⏑ – ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ –
4. ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏒
5. ⏑ ⏑ – – | ⏑ ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ – –
6. ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –
7. ⏑ ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ – ⏑ – –

431–438 second strophe = 439–445 antistrophe, logaoedic.

1. ⏑ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – –
2. ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – –
3. – ⏑ ⏑ ⏑ – ⏑ –
4. – ⏑ ⏑ ⏑ – ⏑ – –
5. – ⏑ ⏑ ⏑ – ⏑ – –
6. – ⏑ ⏑ ⏑ – ⏑ – –
7. ⏑ ⏑ ⏑ ⏑ – –

In line 1 the second – certainly = – ⏑.

Second *στάσιμον* 627–662.

627–634 first strophe = 635–642 antistrophe, dactylo-epitritic.

1. ⏒ ⏑ ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ – – ⏑ ⏑ –
2. ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏒ ⏑ ⏑ ⏑ – ⏑ ⏑ – –
3. ⏑ ⏑ – – | ⏑ ⏑ ⏑ – ⏑ ⏑ – –
4. ⏑ ⏑ – – | ⏑ ⏑ ⏑ – ⏑ ⏑ – – | ⏑ ⏑ – –
5. ⏑ ⏑ – – ⏑ ⏑ – ⏑ – –

The last syllable of the dactylic tripody is occasionally short, as in line 2 of the strophe.

643–652 second strophe = 653–662 antistrophe, logaoedic.

1. ⏑ ⏑ ⏑ – – ⏑ ⏑ –
2. ⏑ ⏑ ⏑ – ⏑ – –
3. ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – –
4. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –
5. ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – –
6. ⏑ ⏑ – – – ⏑ ⏑ – ⏑ – ⏑ ⏒ – ⏑ ⏑ – ⏑ –
7. ⏑ ⏑ ⏑ – ⏑ – –

In line 1 the second long syllable, and in line 6 the long syllable before the second accent = – ⏑.

Perhaps line 4 should be scanned – ⏑ ⏑ ⏑ ⏑ – *ἀχέων* and *παθέων* being treated as dissyllables.

Third *στάσιμον* 824–865.

824–834 first strophe = 835–845 antistrophe, dactylo-epitritic.

1. ⏑ ⏝ ⏑ ⏑ – ⏑ ⏑ – ⏑ | ⏝ ⏑ –
2. ⏝ ⏑ – – | ⏝ ⏑ ⏑ – ⏑ ⏑ –
3. – ⏝ ⏑ – – | ⏝ ⏑ ⏑ – ⏑ ⏑ –
4. ⏝ ⏑ ⏑ – ⏑ ⏑ – – ⏝ ⏑ ⏑ – ⏑ ⏑ –
5. – ⏝ ⏑ – – | ⏝ ⏑ ⏑ – ⏑ ⏑ – –
6. ⏝ ⏑ ⏑ – ⏑ ⏑ – – | ⏝ ⏑ – –
7. ⏝ – – ⏑ ⏑ – ⏑ – –

The strophe ends with a logaoedic line.

846–855 second strophe = 856–865 antistrophe, logaoedic.

1. ⏑ ⏝ ⏑ ⏑ – ⏑ ⏑ –
2. ⏝ ⏑ ⏑ – ⏑ –
3. ⏝ ⏑ – ⏑ – –
4. – ⏝ ⏑ ⏑ – ⏑ – –
5. – ⏝ ⏑ ⏑ – ⏑ – ⏑
6. – ⏝ ⏑ ⏑ – – –
7. – ⏝ ⏑ ⏑ – ⏑ – –
8. – ⏝ ⏑ ⏑ – ⏑ – –
9. – ⏝ ⏑ ⏑ – ⏑ –
10. ⏝ ⏑ ⏑ – –

Fourth *στάσιμον* 976–1001.

976–981 first strophe = 982–989 antistrophe, dactylo-epitritic.

1. – ⏝ ⏑ ⏑ – ⏑ ⏑ – – | ⏝ ⏑ –
2. ⏝ ⏑ – – | ⏝ ⏑ ⏑ – ⏑ ⏑ – –
3. ⏝ ⏑ – – | ⏝ ⏑ ⏑ – ⏑ ⏑ – –
4. ⏝ ⏑ – – ⏝ ⏑ – –
5. ⏝ – – ⏑ ⏑ – – | ⏝ ⏑ – –
6. ⏝ ⏑ – – ⏑ – ⏑ – ⏑

The strophe ends with a trochaic line: the second long syllable in this line = – ⏑.

990–995 second strophe = 996–1001 antistrophe, logaoedic.

1. ∪ ⏑ ∪ ∪ – ∪ ∪ – ∪ – ∪ – ∪ – –
2. ⏑ ∪ – ∪ – –
3. ∪ ∪ ⏑ ∪ ∪ – ∪ ∪ – ∪ ∪ –
4. ∪ ⏑ ∪ ∪ – ∪ ∪ –
5. – ⏑ ∪ – – ∪ – ∪ – –

In line 5 the first long syllable after the accent = – ∪.

Fifth *στάσιμον* 1251–1292.

This choral song, which is corrupt and defective, consists of two strophes and antistrophes mainly composed of dochmiacs. The dochmiac in its normal form consists of the following combination of syllables, ∪ – ⏑ ∪ –, the ictus being upon the second long syllable. As the short syllable may be represented by a long syllable, and the long syllable admits of solution into two short syllables, the dochmiac may assume various forms.

In this song feet of the form ⏑⏑ ∪ – are occasionally interspersed with the dochmiacs.

1251–1260 first strophe = 1261–1270 antistrophe.

1. ∪ – ⏑ ∪ – ⏑ ∪ –
2. ⏒ – ⏑⏑ ⏒ – ∪ ∪ ∪ ⏑ ∪ ∪ –
3. ∪ ∪ ∪ ⏑ ∪ – ∪ – ⏑ ∪ –
4. ∪ – ⏑ ∪ – ∪ – ⏑ ∪ –
5. Corrupt.
6. Corrupt.
7. ∪ ∪ ∪ ⏑ ∪ –
8. ⏒ ∪ ∪ ⏑ ∪ – ∪ ∪ ∪ ⏑ ∪ –
9. ∪ ∪ ∪ ⏑ ∪ – ∪ – ⏑ ∪ –
10. ⏒ ∪ ∪ ⏑ ∪ – ∪ ∪ ∪ ⏑ ∪ –

In the first dochmiac of line 2 two short syllables in the strophe represent the second short syllable of the normal dochmiac.

Lines 5 and 6 are corrupt and do not agree in the strophe and antistrophe.

The second strophe and antistrophe 1273–1281, 1282–1292 consists of dochmiacs mixed with iambic trimeters. The strophe has lost two iambic trimeters between 1274 *γύναι* and 1275 *παρέλθω*.

1. ⏑ – ˊ ⏑ – ⏑ – ˊ ⏑ –
2. ⏑ – ˊ ⏑ – ⏑ ⏑ ⏑ ˊ ⏑ –
3. 4. } Two iambic trimeters (lost in the strophe.)
5. ⏑ – ˊ ⏑ – ⏑ – ˊ ⏑ – ⏑ – ˊ ⏑ –
6. 7. } Two iambic trimeters.
8. ⏑ – ˊ ⏑ – ⏑ ⏑ ⏑ ˊ ⏑ – ⏑ – ˊ ⏑ – ⏑ ⏑ ⏑ –
9. ⏑ ⏑ ⏑ ˊ ⏑ – ⏑ – ˊ ⏑ ⏒

INDICES TO NOTES.

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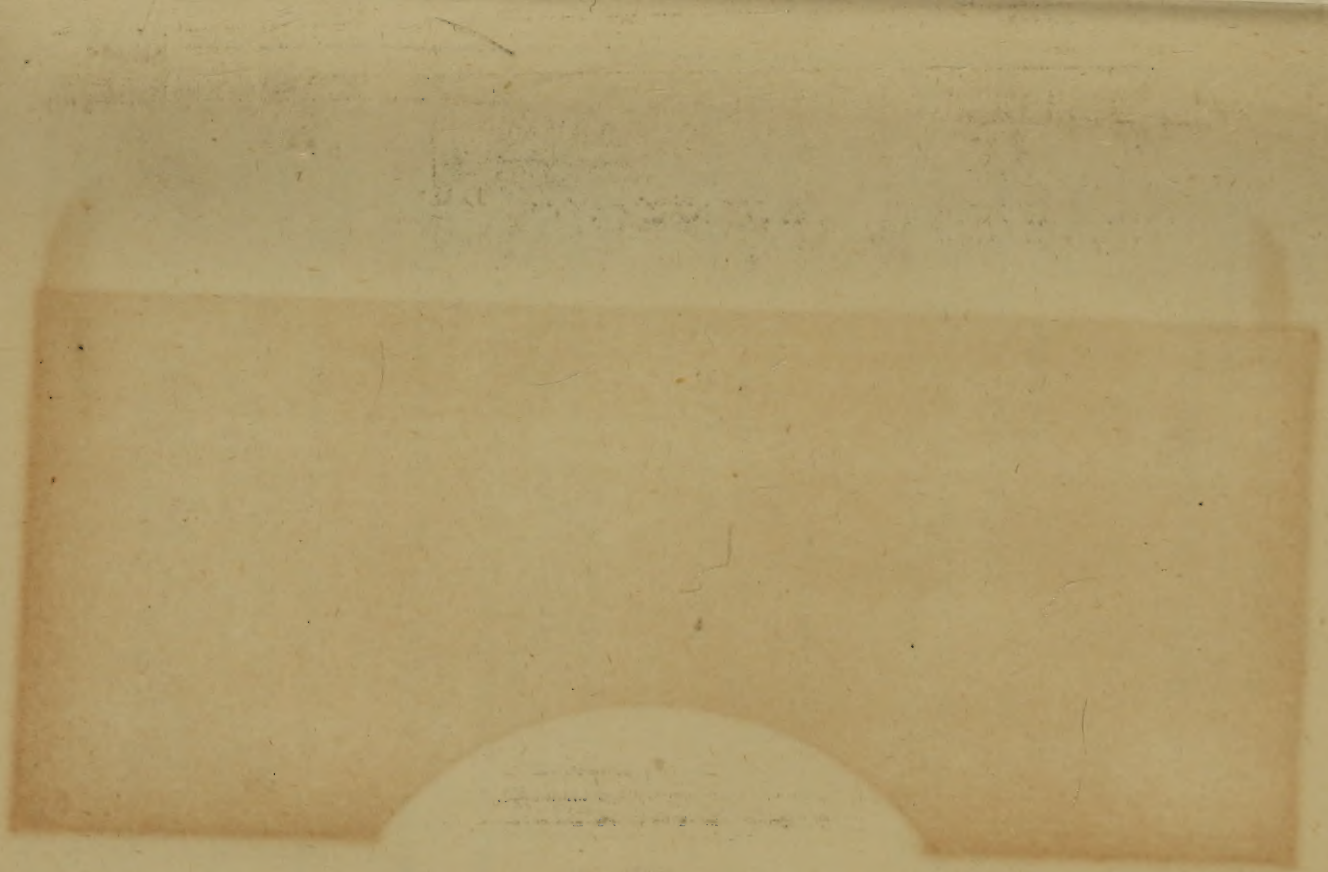

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